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Warner Bows Concert Album Via Cable TV

By SAM SUTHERLAND

LOS ANGELES—Cable tv's potential for building record and tape sales gets a precedent test this weekend as Warner Bros. Records and Home Box Office team in a cross-promotion for Simon and Garfunkel's "The Concert In The Park," the first album/cable special coupling to date.

With HBO set to air the 90-minute show nationally Sunday (21) in the first of 10 initial screenings, Warner Bros. is rushing its two-disk album from the same Central Park reunion show to reach accounts Friday (19). Bar any delivery snags, the plan is to have product on retail shelves as fast as sales generated by the cable airing.

Because both album and special will thus share the same performances by the pop duo, Warner Bros. and HBO are thus setting up a variety of interlocking advertising and promotional plans aimed at cross-merchandising both.

■ FM simulcasts in 20 major markets, with HBO slated to buy local newspaper ads plugging the album as well. Participating stations will also include a daytime alerting buyers to tapes and LPs.

■ In-store merchandising by Warner Bros. that will include special streamers touting the

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'Locked' Dealers Wary Of WEA Tape Discount

By LEO SAKS

NEW YORK—Dealers aren't running to embrace the WEA plan that awards a 2% discount on cassette titles to accounts who display them in open fixtures.

The program, which took effect last week, is designed to promote open merchandising of cassette product, but a Billboard survey has found that many racks and retailers won't respond to the incentive plan because of security risks.

WEA admits its initial reaction to the plan has been mixed. "This is a long-term project," says Sid Weiss, the national director of communications. "The goal is to get dealers with closed bins to rebank their positions and consider new marketing strategies. It's not going to happen overnight."

Weiss says that when WEA announced the program in October "We knew it wouldn't be right for everyone. It all depends on the philosophy of the individual retailer. A 4% discount would encourage a dealer if he's not aggressive and promotion-minded. But if we can educate accounts by citing success stories, the program will be effective."

Ed Beda, of the five-store Disc-O-Mat chain here, won't support the plan. "It's not too practical in this day and age, especially in New York," he offers. "There's no doubt in my mind that we'd do more business if our tapes were exposed. But I can't afford to play with the theft percentage." On a sociological note, he adds, "The decision isn't about business. It's about people."

Alan Levenson, president of the 23-store Turtles web in Atlanta, says the program is "unattractive" to him. "I wouldn't dream of open fixturing," he avers. "Our stores aren't positioned to long-haul cassettes anyway. Even if we had the space, I'm not used to exposing my merchandise for easy picking. I prefer that product stays in the store until it's paid for. I'm sure WEA feels like they've jumped into the ocean and now they're in a life raft all by themselves. And until other labels join them, that's the way it's probably going to stay."

"We can't unhook our ties for just one label," says David Cohen, vice president of Transcendent Record Sales, the Buffalo rack and parent company of the 14-store

(Continued on page 8)

Discounts On Multiple Sales Boost Midlines

By JOHN NIPPEL

LOS ANGELES—Midline albums, which over the last year have consistently increased their share of unit and dollar sales in U.S. retail, are increasingly being discounted in multiples of three, the latest quarterly price survey by Billboard indicates.

One effect has been to lift further the \$5.98 share of market, agree Randy Davidson, Sound Shop, Terry Woodward, Waterworks, Kay-Moran, Sound Warehouse, Ralph King, Record Bar, Scott Young, Franklin Music, Davey's Locker, Raul Acevedo, Stars, Stu Schwartz, Harmony Hut and Jay-Jac's Music, Jungle Paradise.

While album retail pricing continues its spiraling upward, many chains surveyed are using variable price graduations, a trend that first surfaced mid-year 1981 and seemed to have disappeared in the last surveys (Billboard, Nov. 28). In the case of shelf or catalog merchandise, the dual and sometimes three-price tier is based on the amount of turn in a year that the particular album garners. Different pricing on advertised specials results from the kind of extended billing and/or freeness or discount which the manufacturer offers.

Five of the fifteen chains in the first quarter study are already pricing singles around \$1.99

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Euro Court: U.K. Can Bar Parallels From Portugal

By PETER JONES

LONDON—The European Court has upheld the right of the British record industry to bar cheap parallel imports flooding into the country from Portugal.

Although details of the final court judgement will not be available for at least two weeks, the ruling is viewed as a precedential victory in the long-running and often acrimonious battle between affected labels and retailers handling the Portuguese imports.

At the heart of the matter, taken to court by Polygram and RSO with the Bee Gees' album "Spirits Having Flown" as a key ingredient, is whether Portugal's membership of the old European Free Trade Area (EFTA) gave that country special trade rights within the European

Economic Community of which it is not a full member.

In essence the European Court has ruled that imports from countries such as Portugal can be restricted without infringing EEC free trade regulations. A main reason for the restriction is on the grounds of protecting intellectual property rights.

Michael Kuhn, director of Polygram Europe and head of its business and legal affairs division, says this is the first case of its kind and can be seen as a precedent for all countries, like Spain and Portugal, which have treaties of association with the Common Market countries. He believes there are more than 100 such countries.

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University for WEIR. This hot new group from Chicago features the vocal talents of Debbie Alexander and the breakout sound on the street from Henry Jones and the talented ballads. This talented group has put it all together. WEIR (W) (R) (B) (S) New hot new single is "Take It To The Top" (70 seconds) and you can tell they will. Produced by Sammy Sanders. Carl Davis & Eugene Record. On RCA Records. (Advertisement)



FEAR! Iwan Llewellyn, 20, with 20,000, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Iwan Llewellyn, a burgeoning crossover sensation. Both single and album are among impressively. And in the weeks ahead, magazines cover stories, radio and television will herald Iwan in more than 100 weekly, national, Capitol Records will drive the message home with an aggressive print, radio and TV advertising campaign. (Advertisement)

The Human League

A Phenomenon Of Good Taste

LEAGUE



For some time now, the music scene has been slipping back and forth with such dullness and trendy trappings that it's refreshing to see a new group making music that is qualitative and at the same time positively exploitative.

The Human League, since the release of their newest album, *Dare*, have become somewhat of a cultural phenomenon in the United Kingdom. They've sold millions of singles and

albums. Their first single in America, the classic "Don't You Want Me," was number one in England for two months and sold over one million records. Not bad for a depressed market!

Their demeanor, which can be seen in their tasteful pop videos, is somewhat ambiguous. It smacks of a kind of "Cabaret" meets "Some Like It Hot" at a "Shindig" show. There is something that is very captivating about them, something that pushes all the right buttons, in all the right places.

What more could a record company ask for these days? And where

better suited in America than at A&M Records, the company that, in recent years, seems to have a monopoly on the good new music.

With all the competition for the consumer dollar and radio airplay, The Human League album, *Dare*, could draw I say it, breathe some life into the music industry and get a lot of kids away from Pac Man Mania and back to their serious listening to radio and buying records.

DARE (A&M) is available in cassette, vinyl, and CD. (Advertisement)

The
Chrysalis Chronicle

February 1982

HOT OFF THE PRESS MORE NEWS!



HUEY LEWIS
AND THE NEWS

PICTURE THIS

	Album	Single
BB	≈ 1 most added 2/8	38**
RW	Flashmaker 2/8	
	Flashmaker 2/15	43*
CB	≈ 1 most added 2/8	43*
RR	Most added 2/15	
	Debut 36*	Debut 26*
Bill Hard	Debut 32*	2/15
Album Network	Debut 31*	2/15

their new album

“ P I C T U R E T H I S ”

featuring the single “Do You Believe In Love”

LONDON: At least a third of all income derived from the home taping levy currently sought by the British recording industry would be used to finance a Music Development Trust Fund

of "already wealthy" artists and craftsmen.

Wright places industry losses from home taping at "well over 200 million pounds (up to \$400 million) a year. And a survey currently being carried out by the British Market Research Bureau on behalf of the

UK industry is quite likely to show that the problem is getting worse.

At the parliamentary meeting earlier, Wright had emphasized: "One of this country's greatest natural resources is the creative genius of its people. How many people realize, I

(Continued on page 64)

By MIKE HENSSELY

BRUSSELS IFPI and BIFM have made "some progress" in reaching agreement on a new basis for a mechanical royalty contract, it was reported at a board meeting of IFPI held here Feb. 8-9.

Further negotiations over the next few weeks will, it is hoped, result in a resolution of the conflict which has endured since the standard contract agreed in 1971 and amended in 1980 expired at the end of last year.

In the interim, IFPI national groups have been advised to settle temporary arrangements with the BIE M societies in their territories, on the understanding that such arrangements will be replaced by the new contract once it is concluded. The new contract will be made retroactive to apply from Jan. 1 this year. **Billboard**, Jan. 9.

Clive Davis offers a perspective on video games. (commentary, page 18)

RCA Price Moves Reflect Videodisk's Hazy Future

176 *Reviews*

Fresh evidence of this came last week when RCA slashed the price of its first generation CED SelectaVision player by \$200—a product originally half-boxed into retail stores last year for \$500.

This comes on the heels of RCA's one week closure of its Midwest player facility for "inventory adjustment" (Billboard, Feb. 20).

RCA officials, facing the reality of the marketplace, now admit that their original first year goal of selling 200,000 players to consumers was somewhat unrealistic. The company's move is expected to help unclutter the CED hardware pipeline. (An update of CED software can be found in the Video section.)

And in yet another recognition of the marketplace, RCA is moving aggressively on the video/cassette hardware and blank software front.

That the American consumer has yet to be magnetized by videodisc technology ironically one of the most touted marvels of the consumer electronics/entertainment industry—is also mirrored by the arch rival laser optical (LaserVision) videodisc camp.

Recent weeks have seen the shuttering of Ducommun Associates' Southern California disk manufacturing plant followed rapidly by MCA and IBM's exit out of a joint software producing venture with Japan's Pioneer (Billboard Feb. 6 Feb. 12). And two new generation optical players from U.S. Pioneer and Magnavox have seen their introductions delayed while current models struggle at retail

At the same time the company has introduced a \$349.95 list model. It differs from its predecessor only cosmetically.

The \$299.95 list unit Model SFT100 is now being offered to distributors at a reduced price and is considered a closeout item.

RCA research has found that the awareness level of the videocassette is 61% among American consumers.

This study prepared by Alan Pencakowsky in Chicago and Jim McCullough in Los Angeles.

CHICAGO—CBS Records continues to make slow progress in gaining recording industry support for

in CX encoding process, a disk noise reduction dynamic range expansion system. Only a paucity of CX encoded software has appeared and decoder manufacturers are holding up their promotions until greater label support materializes.

One problem continuing to face CN is the debate over its "compatibility" an issue the giant record company has been unable to forcefully swing in its favor. Compatibility meaning CN-encoded disks played on decoder-less home audio equipment would like regular red-

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ANG-FILES: Election Ass. 405, 420, 441, 460, 480, 500, 520, 540, 560, 580, 600, 620, 640, 660, 680, 700, 720, 740, 760, 780, 800, 820, 840, 860, 880, 900, 920, 940, 960, 980, 1000

And A&A last week became the first label to bow to \$6.98 lines. Following the leads of A&M and RCA, the F-A line is unique among the majors, that it's not keyed to new and developing acts, but to short-term, one-off, follow-up albums.

Yukishiro's maiden release is Mike
cut "Television Theme
"A" is a full-length LP by
Yukishiro, Takahashi
Neither label plans

By BILL HOLLAND

WASHINGTON—Video retailers met last Sunday (7) to voice concerns over the "increasingly alarming possibility that a re-Senate proposal might 'undamage their business'."

The store owners were up until 11:30 p.m. as an ad hoc group of area retailers with very similar concerns to the

(Continued on page 76)

By IRV LICHMAN

NEW YORK—The NARM board of directors will decide the corporation's position on a legislative levy on blank tape following next month's major address on home taping by Stan Cornyn, executive vice president of Warner Communications. Re-

Cohen says he expects a board decision on the matter before the close of the convention along with a meeting with staffers of

I have no idea what the decision will be," says Cohen. But he adds that the RIAA is prepared to offer testimony in Washington several weeks after the convention "with or without the support of NARF. If the board supports the law, our legal counsel will support the bill. If not, we will support the bill with NARF and others in support of such legislation all the way."

Yet as NARM itself points out, there is a point of consideration: "control" with many NARM merchandiser members are making a "healthy profit on blank tape sales" and they



MARIE CONFERS—Marie Osmond, recently signed to Elektra/Curb, chats about her new single "I've Got A Bad Case Of You," with from left, Pat McCoy, E/A national adult contemporary promotion director; Lou Galliani, E/A national singles promotion director; and Jerry Sharrell, senior vice president, promotion for the label.

Elvis Estate Sues Parker Over License

By ROSE CLAYTON

MEMPHIS Col. Tom Parker has been charged by the co-executors of the Elvis Presley estate with unlawfully representing the singer on the grounds that he allegedly was "unlicensed to perform the services of an artist's manager or talent agent after the laws of the State of California."

The suit, filed on Jan. 22 before the Labor Commissioner in San Francisco, names as respondent, Andreas Cornelius Van Kuik a/k/a Thomas A. Parker, individually, and d/b/a All Star Shows, his management firm based in Madison, Tenn. It is the first suit to be filed in compliance with the order of Probate

(Continued on page 16)

NRB Seeking Better Music License Deals

By DOUGLAS E. HALL

A BILL HOLLAND

WASHINGTON—The National Religious Broadcasters are moving on several fronts to obtain "more reasonable" music licensing arrangements, and their 39th annual convention, which ended here Wednesday (10), focused on these efforts.

Taking the most heat was ASCAP when the NRB's music license committee gathered Tuesday (9) afternoon. The society was called "arrogant" and its representatives were accused of "tactics of bought protection."

While NRB is in direct combat with ASCAP, it stands solidly behind 400 religious stations in a class action against the music licensing

(Continued on page 20)

Executive Turntable

Record Companies

Russ Bach and George Rosol have been promoted to executive vice president of marketing development and executive vice president of marketing, respectively, at the Warner/Elektra/Atlantic Corp., Burbank. Bach has been with WEA in various capacities since 1973. Most recently, Rosol was the company's vice president of sales-promotion administration.

Peter Bond is appointed vice president of business development for CBS Records International. Based in New York, New Bond held a similar position with the company in London. At CBS Records, Elton Cohen is promoted to director of finance on the operations and finance staff and Elise S. Solomon is named senior attorney in the recording division of the law department. Prior to his promotion, Cohen was director of financial analysis for Columbia Solomon was with the law firm of Will, Gotshall & Manges. Raymona Singleton is appointed vice president and operational director of the creative division of Motown Records. Based in Los Angeles, she is a long-time Motown employee. Bonnie Greenberg, an attorney with MCA Records since 1980, moves to the post of director of business affairs for the label. She will be based in Universal City, Calif.



Bach



Rosol



Bond



Cohen



Solomon



Singleton

Darrell Minger is named to assistant press director for Elektra/Asylum Records, New York. He was E/A tour press manager. Bill Healy is the new vice president of marketing for Sparrow Records, Canoga Park, Calif. He was the company's director of marketing services. Ken Earl is appointed Midwest regional & promotional manager for EMI America/Liberty Records. He was most recently local promotion manager for CBS Records in Chicago, where he will continue to be headquartered.

Pattie Graf moves up to promotion coordinator for Chrysalis Records, Los Angeles. She has been with the label for the past two years. At Inner City Records, New York, John Boulos becomes national promotion and publicity director. He has been with MMO Music Group, of which Inner City is a division, since January.

Marketing

Joan Serata, executive secretary to the late Lee Hartstone and assistant vice president of Integrity Entertainment Corp., Torrance, Calif., leaves Friday (18) prior to joining the 135-store chain, she was a buyer/operations manager with the Franklin Music stores in Philadelphia. Mark Werner, former MBA graduate of Northwestern Univ., joins the Evanson, Ill. home office of Big Daddy's, the nine-store western chain, as director of merchandising of new music.

Publishing

John A. LoFrumento is named controller of ASCAP, New York. He was vice president and controller of the Travelers Choice Division of the American Express Co.

Related Fields

Thomas B. Ross, former assistant secretary of defense and former Washington chief bureau of the Chicago Sun-Times, will become vice president of corporate communications of the RCA Corp. March 1. Ray Healey is promoted director of internal communications and corporate information for CBS. He came to CBS in 1974 as a press representative in the entertainment division. Healey will be based in New York.

Terry Bochansky moves to the post of national sales manager for VHD Proms, Los Angeles. He was a regional sales executive for Discovision Associates. Joan Ricketts, former national sales manager at United Video, is named to the post of general sales manager for the company. Also at United Video, Cheryl Lambert moves from being Midwest regional marketing manager to Ricketts' former post. Both will work out of the Tulsa home office. BSR (USA) Ltd., Blauvelt, N.Y., has named Elton Cohen vice president of consumer products group and Ken Reichel vice president of marketing for consumer products. Both men hold other positions within the company.

Randy Schweitzer joins the Good Music Agency, Excelsior, Minn., as head of the agency department. He was sales manager at Gary Van Zeeeland Talent John Hayes is appointed vice president of national consumer division of Bingham, Ltd., Champaign, Ill. He has been with the booking agency since 1975.

Melinda Scruggs, formerly with World Records, joins Blanton/Harrell Productions, Nashville, as executive assistant.

Court Denies RKO's FCC Appeal

WASHINGTON—In a surprising legal rebuke, the U.S. Court of Appeals and a U.S. Supreme Court panel denied a request for a stay of a mandate to RKO General. The mandate that almost surely ends the legal appeal process involving a decision by the FCC to strip RKO of one of its Boston TV stations, and possibly its other radio and TV holdings as well.

Lawyers for RKO General, Inc., said Tuesday (9) that after the appellate court denied the stay, they

'Modest' Gains In Music Help WCI's Profits

NEW YORK—Modest improvements in recorded music profits helped Warner Communications Inc. post a 50% rise in 1981 earnings per share, while the fourth quarter was the best in its history, the company reports.

Recorded music and music publishing income increased 3% to \$85 million, the second best year in the division's history. While total revenues were essentially flat at \$811 million, both domestic and international profit margins improved," says WCI chairman Steve Ross.

WCI's operating revenues from music publishing in 1981 were \$181,257,000, compared to \$805,732,000 in 1980. For the fourth quarter of 1981, they were \$241,492,000, a drop from \$276,586,000 for the same period in 1980.

WCI's operating income from recorded music and music publishing

(Continued on page 24)

Slow Year For CBS Records & Parent, Too

NEW YORK—A slow year in the CBS Records Group reflected onto the parent company in 1981, with CBS Inc. seeing declines in net income and earnings per share for both the fourth quarter and the full year.

"The CBS Records Group experienced declines in revenues and operating profits both in the fourth quarter and in the full year," the company reports. "These declines reflected a weak retail environment and a low level of record releases by major artists due to delayed delivery of new albums. While domestic profits declined, profits for international operations rose modestly."

"An important factor in the group's revenue decline was substantially lower sales for its Columbia House Division. This resulted from a planned reduction in the size of its record and tape club through the elimination of its low-margin ac-

(Continued on page 28)

Fink Speaks On Warner Rentals Admits To 'Mistake' In Original Formula Banning Sales

By LAURA FOTTI

Mort Fink, president of Warner Home Video, is first in a Billboard series of talks with leading executives in the video industry. Here, Fink speaks out on software rental, the future of original programming and other issues.

NEW YORK—When Warner Home Video revealed last September that it would no longer sell its programs, but rather would lease them to distributors and dealers, the company was responding to what it perceived as a loss of income from dealers' rentals to consumers.

Reaction to the rental-only plan was swift and overwhelmingly negative. Dealer groups formed around the country to protest WHV's action, and four months after the plan's introduction, a modified version replaced it. The majority of WHV's titles

are now available for both sale and rental.

"We made a mistake and now I must admit it," says Mort Fink, president of WHV. "The marketplace rejected what we did and in effect told us, 'We'll buy at any price.'"

But Fink sees the original plan as successful in an important way: it introduced the concept of the supplier's maintaining the rights to a program. "After we made our announcement, 20th Century-Fox/Magnetic Video and MGM/CBS introduced six-month and four-month plans."

"We said, if the marketplace is accepting the concept of a long-term lease we have a win, so let's give the marketplace a win, too. We wanted to develop a system that serves everybody's best interests."

How could such an admirable move lead to a policy unworkable to so many people? Fink explains the reasoning behind WHV's decision to go rental-only.

"I realized in the summer of 1980 that we were not necessarily serving the appropriate demand for our product, that there was some kind of misuse. The early owners of video-cassette machines were movie and video buffs who wanted to own certain titles."

"It wasn't until summer, 1980 that it became apparent to everyone that rental was better. The problem was that the studios had never made the home video marketplace in the context of the first-sale doctrine."

Among the solutions discussed at WHV was the idea of a surcharge added to the wholesale cost of videotape, to cover anticipated rental revenues. "We thought that would be the perfect solution," says Fink. "To premium-price all our titles and make the money that way."

"But what happens when there are 15 million video homes? How do you premium-price for a growing market? Dealer costs are escalating."

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Tommy Tutone's hot number.

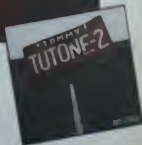
For A Good Time Call
867-5309/Jenny



Look at those call letters:

WGUY	WIKS	KZFM	KYYX	KEJL	KDZA	WBBQ	KNBQ	KSEL-FM
WACZ	KKXX	KINT	KZZP	KFI	KRNA	KCPX	KBBK	KQIZ-FM
WTRV	WIGY	KBFM	WPHD	KIQQ	KBEQ	WISE	KSKD	WOMP-FM
KENI	KKQV	KROK	WRCK	KPRC	WKRZ	WFLB	KRQ	KSEL-FM
KSLY	KILE	BJOS	WPST	KEZR	KHFI	WGLF	KHYT	KHIS-FM
KOZE	WSFT	WGH	WKEE	B100	KLPQ	KVOL	WJBT	

"867-5309/Jenny." The song that listeners are calling to your attention is on the album,
"Tommy Tutone-2." On Columbia Records and Tapes.



Go-Go's: 3 Years For A Deal But That Was 'A Blessing' For Grammy Nominees

By PAUL GREIN

This is the fourth in a five-part series on the Grammy nominees for best new artist.

LOS ANGELES—The Go-Go's have already earned a place in pop history books as the first all-female rock band to achieve mass success. But they're not ready to settle for that. They'd much rather head up the chapter on all-time great bands, regardless of sex.

As such, they're being careful not to allow their image to overshadow their music. Specifically, they're wary of being characterized as fun-seeking, all-American teenage sweethearts.

"Photographers invariably suck in a convertible or ask us to do mindless things like blow dry our hair," complains Kathy Valentine, the group's bassist and most serious, straightforward member. "It's taken awhile, but we've gotten

really outspoken about what we will and will not do. A photographer the other day wanted us to all

make kissing faces and we said no, why should we do that? Guys don't" (Continued on page 10)



The Go-Go's: clockwise from upper left, Kathy Valentine, Belinda Carlisle, Gina Schock, Jane Wiedlin, Charlotte Caffery.

Chartbeat Wonder Scores Knockout; Chubby And Pet Lead Vets

LOS ANGELES—Stevie Wonder's "That Girl" (Tamla) jumps to No. 1 on this week's r&b chart and to number six on the Hot 100, looking to become his first pop topper since "Sir Duke" in May, 1977.

It's Wonder's 23rd hit to reach the pop top 10, which puts him in third place among all acts of the rock era. He trails only Elvis Presley, with 38 top 10 hits, and the Beatles, with 33. Wonder is followed by the Rolling Stones and the Supremes, with 20 each. Ricky Nelson with 19 and Pat Boone with 18.

"That Girl" is also Wonder's 15th No. 1 r&b hit, a total topped only by James Brown and Aretha Franklin, with 17 each. That makes Wonder the artist with the most No. 1 r&b hits in Motown history; the Temptations had held that distinction, with 14. Marvin Gaye is in third place in the Motown hierarchy with 12 No. 1 r&b hits, including two with the late Tammi Terrell.

"That Girl" also becomes the first record in almost five years to hit No. 1 r&b in as few as five weeks. The last single to rise this quickly was the Emotions' "Best Of My Love," in June, 1977; the last to rise faster was Marvin Gaye's "Got To Give It Up" in April, 1977, which topped the chart in just four weeks.

Wonder's hit is the 91st Motown single to reach No. 1. The first, the Miracles' "Shop Around," was No. 1 21 years ago this week. Here are Wonder's 15 No. 1 r&b hits to date, ranked by weeks at No. 1 and then weeks on the chart. Bear in mind that all of the post-1970 solo toppers will be featured on "Stevie Wonder's Original Musiquarium."

release, of which has been delayed again, in true Wonder fashion. Expect it to "blow" this year, any year, 1983 at the latest. Definitely before the end of the decade.

1. "Master Blaster (Jammin')," 1980, 7-24.
2. "Fingerprints," 1963, 6-15.
3. "Signed, Sealed, Delivered, I'm Yours," 1970, 6-15.
4. "I Wish," 1977, 5-18.
5. "Upthigh (Everything's Alright)," 1966, 5-15.
6. "I Was Made To Love Her," 1967, 4-15.
7. "Superstition," 1973, 3-17.
8. "Boogie On Reggae Woman," 1974, 2-17.
9. "Living For The City," 1973, 1-16.
10. "You Haven't Done Nothing," 1974, 2-16.
11. "Higher Ground," 1973, 1-15.
12. "Sir Duke," 1977, 1-14.
13. "Blowin' In The Wind," 1966, 1-12.

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'Brideshead' From Caedmon

NEW YORK—Caedmon Records markets here next month a three-LP cassette album featuring Sir John Gielgud reading excerpts from Evelyn Waugh's "Brideshead Revisited," now running as an 11-part PBS tv series in the U.S. The album, with \$22.95 list, was originally released by Decca Records in the U.K., although only in cassette configuration. Sir John is one of the stars of the production.

Seek Okay For New AFTRA Phono Contract

NEW YORK—Singer members of the American Federation of Television and Radio Artists (AFTRA) are being asked to ratify increased Phono Code rates as part of a new three-year contract approved by the federation's board of directors. In the new pact, retroactive to April 1, 1980, group singers achieved a 7% increase in the first year; 4.6% in the second year; and 8.2% in the third year. Premium pay is 120% of the former amount, which was based on \$5 per hour.

With classical recordings, based on the length of a side, the definition was changed so that the minutes of recorded music are measured from the vocal entry of the singing group in each segment to the end of the music in that segment.

The pact also stipulates for the first time that when sound recordings are converted to videocassettes those whose voices are heard on the sound version will be paid an additional session fee even though no additional session took place (Billboard, Feb. 13).

U.K. ROYALTY DEAL FIRMED

LONDON—The British record industry has reached agreement with the Mechanical Rights Society over a basis for mechanical royalty payments, necessitated by the abolition of list pricing in this country. The deal, announced Friday (19) by the British Phonographic Industry, is key to applying the existing 6 1/4% mechanical royalty to an adjusted "national" selling price, rather than by surveying marketplace prices. It is backdated to Jan. 1, and is contingent on a provision for an annual review of the basis on which mechanicals are computed. More details will be reported in next week's issue of Billboard.

Williamson Named

LONDON—Alan Williamson, with EMI in London for 11 years and coordinator of Motown product and European tours for the past three years, has been named Motown international manager. U.K.

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ON WARNER BROS. RECORDS AND TAPES

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Dealers Wary Of Open Cassettes Despite 2% Discount

Continued from page 1

Record Theatre chain. "We tried exposing our budget tapes and the theft problem was tremendous. I'm afraid that until the industry devel-

ops a package we can merchandise next to albums, cassettes will have to stay in cases. I know I may be selling fewer pieces, but I'm not about to lose sleep at night over shrinkage."

At the rack level, he adds, "I have hundreds of thousands of dollars worth of piggyback fixtures that I'm not about to change for a 2% discount. It's too unrealistic to contem-

plate." The concept of open bin merchandising has never appealed to us," states Allen Sarg, general manager of Hegewisch Discount Rec-

ords and Tapes in Calumet City, Ill. "So the discount is no factor. Our losses would be too great with open bins. We just don't trust people."

At Tara Record and Tape Distributors in Atlanta, which one-stops WEA product, buyer Joe Terribone says that even if the firm could pass on WEA's discount incentive "I doubt we'd sway very many accounts. I know what the small indie retailer is thinking, and he feels too vulnerable with the open display concept. People are watching the profits closely and they don't want to give their customers a free run at their merchandise."

Assistance in this story provided by Ed Harrison in Los Angeles.

"The reality of open bin merchandising isn't the same for everyone," notes Randy Davidson, president of the Sound Shop chain of 31 stores based in Nashville. "We've always displayed our tapes openly. But it's a question of environment for other retailers. A mall setting is a sharp contrast to an urban retail environment."

Dealers already committed to the advantages of open displays applauded the program as a positive step aimed at accelerating cassette sales.

David Hukin, general merchandise manager of Pickwick's Rack Services division, feels that WEA has taken "a very forward-looking position. About 75% of our accounts merchandise their tapes openly, and by the end of the year I hope that all of our stores will be selling them that way. Of course, it's not feasible for every account, based on location, volume or demographics."

But in the absence of an acceptable industry package, I can't see how a smart retailer wouldn't support the program. I'm convinced that the cost of refitting an outlet offsets any loss due to theft."

Stark Record and Tape Service has been merchandising in tapes openly for years, according to buyer Lew Garrett, "so we're just taking advantage of the rebate. I think one of the reasons why we sell so many tapes is because we make them as browsable as LPs. But I understand the thinking of those who can't see changing a long-standing position. I agree with Ed Berger of Record Bar vice president, says the chain fully appreciates the extra 2% discount. "But I wouldn't call it gravy," he argues. "We've lowered a lot of our prices in our store fixtures, and now the WEA plan is helping us to recover some of those costs." The executive says he encourages retailers to take "a hard look at the incentive as a means of increasing cassette sales. "But," he adds, "if I were under lock and key today, I seriously doubt whether I would open up for one label for 2%."

Lou Fogelman of Music Plus in Los Angeles says he's intrigued by the WEA plan and reports that the company will experiment with unlocked tapes when it's newest store opens in Santa Monica next month. However, tapes in the chain's other 25 stores will remain locked.

"We're curious to see how it works," he states. "The 2% can't possibly lose from theft, but it helps. We've unlocked some of our budget tapes in the past and saw increased sales. But I'm not going to put WEA frontline product out to the open."

At News Record Shop in Clarksville, Tenn., operations manager Larry Wilson is responding to what he calls "a cassette boom" in his region by unlocking his tapes and installing \$2,000 worth of new fixtures.

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(Continued on page 70)

Rock'n'Rolling

Krystof Comes To U.S. To Mine Capitalist Gold

By ROMAN KOZAK

NEW YORK—They are having a little party Monday (15) in Indianapolis. Local label TRC Records is celebrating the signing of Krystof Krystof. The invitation explains who he is:

"Krystof (Krystof Krawczyk) was Eastern Europe's most popular male recording star, with six gold LPs and a gold single to his credit," it says. "Krystof made his professional debut in 1965 as lead singer of the rock group 'Trubadury'. The group earned three gold LPs and performed over 4,300 concerts, travelling three million miles on successful tours of the Soviet Union, Germany, Czechoslovakia, Belgium, and even Mongolia."

"He launched his solo career in 1972 as a recording artist, actor and television performer (over 150 TV appearances). There were three solo gold LPs and Krystof's 'How The Day Passed' became the first gold single originating in a Communist bloc country."

TRC is releasing an English language rock album by Krystof, titled "From A Different Place," which Krystof himself describes as being in

a "Boh Seger-Boh Scaggs" mode, using American musicians. He says he came to the U.S. last summer for "socio-economic, not political" reasons.

Last summer, he recorded a song, "Solidarity," which he says, was even played by local radio stations in his native country. And though he went out in Poland. And though the Red Brigades may play rock'n'roll for visiting American generals in Italy, their comrades now in Poland don't.

Krystof plans a U.S. tour, and hopes to visit Europe as well, though when he will be able to go home again, who knows?

Remember George Harrison's "Concert For Bangladesh," held back in August 1971? The U.S. Committee for UNICEF still does. The group has just awarded Harrison an "Honorary Citizen" because the funds generated by that concert, record and film have topped the \$10 million mark.

The concert was organized by Harrison and Ravi Shankar to help the children of Bangladesh after an estimated 500,000 people died there in a devastating cyclone and tidal wave.

(Continued on page 70)



MERRY MUSIC—Rock vocalist Merry Clayton works on harmonies with saxophonist Joel Peshkin during the recording sessions for Peshkin's *Deedles* Rock ords LP. "The Joel Peshkin Group Featuring Merry Clayton" slated for March release.

Competitors Still Weigh PolyGram's Import Move

NEW YORK—Record importers are taking a wait and see attitude following reports that PolyGram has entered their arena, establishing a special imports division which hopes to have as many as 1,500 import titles available in the U.S. by the end of the year (Billboard, Feb. 13).

"It depends on what their goals are and what they are trying to accomplish," says Marty Scott, president of JEM, the country's biggest rock importer. PolyGram is the biggest supplier of classical music product in the world, while classical imports are a relatively untapped

market in the U.S. So they can create a niche totally their own.

"But if they are trying to compete with JEM, they will end up like EMI," which, says Scott, tried several years ago to set up an import division, and failed. "Importing and distributing is different from selling records in the U.S. Our return policy is more favorable than PolyGram's, and our goals are different in terms of finished product." "It is still too soon to tell," says Tom Pappageorge, vice president at Peters International. "If they are only bringing in classical and rock, it won't effect us too much. We have been moving away from that. But it may hurt the classical imports."

"This doesn't effect us whatsoever," says Simon Siminovic, partner in International Book & Record Distributors. "We have so many different labels, that I have to emphasize that we are not concerned."

"It's difficult to tell," says Laurence Vites, president of Billy Corp. "I don't know what their distribution policies are or what are their goals. It's premature to say."

Handleman Gets Alamo To Hike Latin Presence

NEW YORK, Handleman Co., the giant racket, will broaden its marketing of Spanish-language recordings, with the acquisition of Alamo Record Distributor, a San Antonio-based master of this type of music, as the catalyst.

The move is seen as recognition of the dramatic growth in the Spanish-speaking population in the U.S. and why Handleman has shared a number of accounts in the Southwest with Alamo, it now desires further penetration into such areas as California, New Mexico, Colorado and Chicago, among others.

Frank M. Hennessy, president of Handleman, sees the Spanish-speaking segment as an increasingly significant market for recordings, in particular.

According to David Handleman, chairman, the purchase of Alamo also includes a 50% interest in Scorpio Productions, a record producer that owns a larger number of Spanish-language master recordings.

With the acquisition, Handleman will rely heavily on the Spanish-market expertise of Carlos Balido, former owner of Alamo and Scorpio, who becomes a vice president of Handleman.

Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Feb. 17, ASCAP General Membership Meeting, Beverly Hills Hotel, Los Angeles.

Feb. 24, National Academy of Recording Arts & Sciences (NARAS) Grammy awards television show, The Shrine Auditorium, Los Angeles.

Feb. 26-27, Country Radio Seminar, Opryland Hotel, Nashville.

Feb. 28-March 3, International Tape/Disc Assn. (ITA) seminar, Sheraton Harbor Island Hotel, San Diego, Calif.

Feb. 28-March 3, Gospel Music Week, Deane Awards (3), Opryland Hotel, Nashville.

March 2-5, European Audio Engineering Society convention, Manned Congress, Montreux, Switzerland.

March 3-4, Telecommunications & Media in the 1980's conference, Sheraton St. Louis Hotel, St. Louis, Mo.

March 4, Music and Performing Arts Division of the Anti-Defamation League, B'nai B'rith luncheon honoring Walter R. Yetta, president of CBS Records group, Waldorf Astoria, New York.

March 5-7, National Songwriters Assn. International (NSAI) showcase (5), achievement awards ceremony and dinner (6), and symposium (6-7), Hyatt Regency Nashville.

March 7-10, National Religious Broadcasters convention, Sheraton Washington, Washington, D.C.

March 15, Songwriters Hall of Fame awards dinner, Hilton Hotel, New York.

March 16, National Music Publishers' Assn. Song awards, Pierre Hotel, New York.

March 26-30, National Assn. of Record Merchandisers (NARM) convention, Century Plaza Hotel, Los Angeles.

April 4-7, National Assn. of Broadcasters (NAB), Dallas Convention Center, Dallas, Tex.

April 12-14, Juke seminars and awards TV show (14), Harbour Castle Hilton Convention Center, Toronto, Canada.

April 17-22, National Public Radio convention, Hyatt Regency, Washington, D.C.

April 24, Seventh annual T.J. Martell Memorial Foundation for Leukemia Research humanitarian award dinner, Waldorf Astoria, New York.

April 26-29, Billboard's International Music Industry Conference (IMIC) Astor Palace Hotel, Athens, Greece.

April 29, Academy of Country Music Awards TV show, Goodtime Theatre, Knott's Berry Farm, Buena Park, Calif.

May 1-Oct. 31, World's Fair, Knoxville, Tenn.

May 2-5, National Cable Television Assn. convention, Las Vegas Convention Center.

May 4-6, American Women in Radio & Television conference, Hyatt Embarcadero, San Francisco, Calif.

May 15-17, Ninth annual Music City Tennis Invitational, Maryland Farms Racquet & Country Club, Nashville.

June 3-6, Fourth annual Black Music Assn. (B.A.) conference, New Orleans Hilton, New Orleans, La.

June 4-6, The New World of Digital Audio conference sponsored by AES, Rye Town Hilton, Rye, N.Y.

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LUNDVALL ROLLS

By SAM SUTHERLAND

LOS ANGELES—A projected series of \$5.98 1st sampler albums, multi-format radio promotion and a videotaped sales promotion piece are the special marketing tools Elektra/Asylum Records is giving Bruce Lundvall to launch his new Elektra/Musican label.

Lundvall's "dream" label, unveiled at press conferences here and in New York, will thus seek to buttress its more specialized jazz market bids with a combination of crossover projects and mass market exploitation. For the one-time CBS Records chief, the chance to underwrite LPs offering historical jazz performances (Charlie Parker's "One Night In Washington," with The Orchestral), classic acoustic jazz (Red Rodney & Ira Sullivan's "Spirit Within") and pioneering fusions of funk, rock and avant-garde ("Memory Service" by Maternal) still carries bottom-line responsibilities.

That was the underlying message as Lundvall met with the trade and consumer press here Friday (5) at a noon reception at Elektra/Asylum's

headquarters, where he previewed the initial eight-album release, discussed new signings and informally commented on Musican's game plan for the coming year. Lundvall frankly deemed the opening release's balance between pure jazz and fusion-credentialed sets by Freddie Hubbard, Lee Ritenour and Eric Gale as necessary to Musican's financial viability. Such a goal has led to the rollout's use of a 20-minute video piece, featuring Lundvall's remarks on the label as taped at the Village Vanguard in New York, and excerpts from the initial LPs. The format is similar to that on "The Musicians Guide, Vol. 1," a \$5.98 1st price album being distributed at retail to lure prospective buyers.

Lundvall says subsequent editions of the sampler will be prepared for future releases, of which Elektra/Musican has three more planned for this year. Also scheduled is a major print advertising campaign embracing consumer and trade publications, and Lundvall reports that

the initial label package is being serviced to all radio formats, not just those already programming jazz.

That release arrives a few weeks later than originally planned, and with some slight revisions in the actual titles and artists featured (Billboard, Oct. 17, 1981). As promised, Hubbard, Gale, Ritenour, Rodney & Sullivan, Parker and the "Griffith Park Collection" team of Chick Corea, Lenny White, Stanley Clarke, Freddie Hubbard and Joe Henderson are all included.

Two more historical albums, featuring Bud Powell with Charlie Mingus and Roy Haynes, and Clifford Brown with Max Roach, have been delayed until a later release, however, as have albums from Blood, Ullmer and Bobby McFerrin. Meanwhile, Lundvall has added the reuse of John McLaughlin's 1971 "My Goals Beyond" and the debut album for New York's Maternal to the maiden package.

Lundvall's earlier contention that he would develop a unique back-

(Continued on page 40)

ON ANTILLES LABEL

Island Gets Into Jazz Via New Artist Signings

NEW YORK—Island Records is getting into jazz. It has signed nine jazz artists whose product will be distributed through its Antilles label.

Originally, Island planned to start a new jazz label, however, it could not get clearance on the name, Black & Gold Records.

The jazz releases will be handled by independent distributors in the U.S. and by Island Records abroad.

The first releases, scheduled mid-March, will include LPs by the Heath Brothers, Ornelle Coleman, JoAnne Brackeen and Ben Sidran. Other artists who have been signed include Gil Evans, the Phil Woods Quartet, AIR, Anthony Braxton, and Brek Legume, a 15-year-old guitarist.

"Our artist roster shows that we will be covering the entire spectrum of the jazz music idiom," says Ron Goldstein, president of Island's North American operations, who

stresses that this is a long-term commitment to jazz from the label as much as its artists are being signed for medium-term deals.

All the signings and direction for Island jazz product will emanate from Island's New York office. More signings are expected, with Steve Swallow, who formerly headed up jazz at Arista, retained as an advisor. Consultant Goldstein indicates that a jazz marketing specialist will also be hired. A promotional video of its new artist has been prepared by Island.

"We don't say the marketplace is right for jazz now and we don't mean to say it's not," says Goldstein. "We just feel that we want to build a jazz catalog. We like the music."

Nine Years On Warner Issues Two 45s From Parsons' Album

NASHVILLE—Nine years after Gram Parsons' death, Warner Bros. is issuing two singles from his 1970 "Grievous Angel" album: "Return Of The Grievous Angel" and "Hearts On Fire" are being shipped to country radio as a double-sided single, neither has been previously released in this form.

"Grievous Angel" was recorded in L.A. in 1971, following the love & concert tour made by Parsons, Emmylou Harris and The Angels. Band the same year. Musicians in the project included members of what eventually became Harris' Hot Band, Emory Grylls, Glen D. Hardin, James Burton, Herb Pedersen, Ronnie Tutt, Al Perkins and Bernie Bonin.

The idea for releasing the single this time originated with Eddie Tickner, formerly Parsons' manager and now Harris' manager. "The interest in Gram's music has never died down," says Tickner. "A couple of months ago, I got a call from Ben Fong-Torres, who was working on a piece on Gram for Esquire magazine. It started me thinking about all the country fans who were never released to 'Grievous Angel' when it first came out. It seemed like the timing might be good now."

Tickner shipped the original "Grievous Angel" masters to Nashville, where Warner Bros. division director Frank Jones edited and remixed both "Return Of The Grievous Angel" and "Hearts On Fire" for radio. If the single clicks with programmers, there is the possibility for further singles, as well as possible repackaging of the original "Grievous Angel" catalog album.

"Return Of The Grievous Angel" the A-side, was written by Parsons and B. Brown. "Hearts On Fire" was penned by Walter Egan and Tom Gundera. Both songs are published by Tickner's Wait and See Music.

KIP KIRBY

B'nai B'rith Meets To Hear Mondale

NEW YORK—Former Vice President Walter F. Mondale will be the keynote speaker at the Mugs & Pot forming Arts division of the B'nai B'rith's luncheon here March 4, honoring Walter Yetnikoff, president of the CBS Records Group. Even will be held at the Waldorf Astoria Hotel.

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Wholesalers Moving Into Retail

Pittsburgh Entrepreneur Is Latest To Join The Trend

By JOHN SIPPEL

LOS ANGELES—More than 340 record/tape/accessories retail outlets, including some video stores, are now being operated by independent label distributors and subdistributors in the U.S.

Latest to join the swing to retail, a trend first evident more than a decade ago, is 30-year Pittsburgh wholesaler Bill Lawrence (One-Stop Inc.), who has acquired midtown City Music from Jim Winston. Lawrence is changing the store name to "John Marshall Records," with Dan Traben remaining as manager.

Lawrence intends to expand in retail. Like most of his conferees, he emphasizes he will grow carefully and slowly. Gene Silverman of Video Trends, Detroit, recently opened his third retail outlet, "Now

Playing," a store geared to the future with a hi tech look of chrome and glitter. More than 10 years ago, Silverman and his then partner in Merrit Distributing John Schlee, opened two Record Breaker stores in the Motor City. Tom Cetnar supervises the Silverman retail end. Typical of the oldtimers who have expanded to retail is Schwartz Bros., Lanham, Md. Stu Schwartz heads retail, which includes 25 Harmony Hut spread over three states. The chain exemplifies a full-line entertainment center.

Probably oldest and by far largest is Stark Records Service, N. Canton, Ohio, which opened its first retail outlet in the rear of a jewelry store in 1962. Today, rackjobber Paul David heads a network of 125 Camelot

mall-oriented and three free-standing Gravestone stores.

Jerry Richmond of Richman Bros., Pennsauken, N.J. distributor/one-stop, started his Sound Odyssey stores, now numbering six, which linked with Donny Weas Hall of Fame stores in a common name five years ago to make a total of 12 stores in the Philadelphia area.

Most rapid recent growth is illustrated by Western Merchandisers, Amarillo-based rackjobber/distributor John Marmaduke, president of the company's retail wing, oversees 93 stores, more than half of which were either opened or acquired within the past three years. Stores are variously named Hasting's Book & Records, Disc Records and Record Town-Sound.

Trans World Music, Albany rackjobber, numbers 37 Record Town and three Tape World stores among his holdings. Neighboring Transcontinent Record Sales, operated by Lenny Silver in Buffalo, which encompasses distribution and rackjobbing, operates 11 Record Theatres.

Since 1975, Bud and Don Daily of H.W. Daily, Houston, one-stop rackjobber, have built a skein of seven Cactus Records stores in that city. Leonard and Angela Singer of Associated Distributors, Phoenix, have three of their older Ceres Records stores in that Arizona city, along with nine Hollywood Record stores of more recent vintage. The 21 Elb's retail stores also have in Phoenix. They are a division of Atlanta Distributing, one of the West's oldest rack/distributor/one-stop operations.

The three unit Q Records & Tape chain in Miami, Fla. is operated by Tone Distributors, under the direction of Linda Stone.

'Waste' Promo Ties 7-Up With Rainbow Chain

SAN FRANCISCO—The 17-store Northern California chain, Rainbow Records, has joined forces with 7-Up in a February "War on Waste" recycling promotion that allows consumers a healthy \$2 discount off any album or tape of their choice for any 7-Up or Diet 7-Up can brought into a Rainbow outlet. Other recyclable cans are worth a 25-cent discount during the month.

In addition to the discounts, Rainbow, 7-Up and local media hackers (radio stations KNEL-FM, KSOL-FM, KTIM-FM and KZLR-FM, and television channel 20) are offering prizes for the largest can contributions by an individual or recognized group. Prizes include a round trip for two to Hawaii, a complete Pioneer home stereo system, two 10-speed bicycles, a weekend in the Napa Valley, three digital watches, an album or tape per week for a year and 40 cases of 7-Up.

All 17 Rainbow stores will serve the public as recycling outlets. All cans will be donated to non-profit recycling plants in the Bay Area, and a portion of the proceeds generated will be donated to local YMCAs. Rainbow is headquartered in South San Francisco.

JACK McDONOUGH

Accord Moves

LOS ANGELES—Accord/Townhouse Records has moved to 7525 Fountain Ave. LA 90046. (213) 874-9746.



EUBIE'S BIRTHDAY—McCoy Tyner, right, helps Eubie Blake celebrate his 99th birthday at Carl Soto's studios in New York. Dick Hyman, George Wein and Alberta Hunter were also among those attending the special event.

TORONTO AS BAROMETER?

Soft Canadian Sales Tied To Lack Of 'Name' Product

By DAVID FARRELL

TORONTO—A survey of downtown record retailers in this city confirms that sales are soft so far this year, and that it is attributable to a lack of new superstar product, poor overall economic conditions, bad weather and a lull in marketing drives by labels.

Those surveyed claim that key sellers at present include a handful of new acts (mostly from Britain), midline items by major '60s and '70s acts, and an assortment of imports from Japan and Europe.

Ironically, one of the hottest records at the moment: Soft Cell's 12-inch version of "Tainted Love" and "Where Did Our Love Go?"—isn't even available domestically. A limited run of less than 10,000 pieces was made available by PolyGram Canada late last year, but those have since been sold. The label is now pushing the act's album containing the tunes.

Another act generating strong retail activity is Pete Shelley, but negotiations to release his U.K. product domestically have been slow. Meanwhile, downtown retailers are selling British imports of Shelley's "Homo Sapiens" album for \$14.98, and 12-inch versions of his single "I Don't Know" for \$6.98.

While the nation's current top albums include Olivia Newton-John's "Physical," Kenny Rogers' "Greatest Hits," Foreigner's "4," Rod Stewart's "Tonight I'm Yours" and the J. Geish Band with "Centerfold," downtown retailers on the Yonge St. strip seem to shun mainstream product in front racks, instead pushing newer product that is either on the verge of breaking mainstream or is of minimal interest to the rank and file record buyer.

According to Rosalind Turner, owner/operator of the boutique record Rec-

(Continued on page 60)

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"SEVEN YEAR ACHIE" • ROSANNE CASH

Best Country Vocal Performance, Female

"SOMEWHERE OVER THE RAINBOW" • WILLIE NELSON

Best Country Vocal Performance, Male

"SHOT OF LOVE" • BOB DYLAN

Best Inspirational Performance

"THE MCCARTNEY INTERVIEW" • PAUL MCCARTNEY

Best Spoken Word, Documentary Or Drama Recording

"RAIDERS OF THE LOST ARK" • JOHN WILLIAMS, COMPOSER

Best Album Of Original Score Written For A Motion Picture Or A Television Special

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"JUST THE TWO OF US" • BILL WITHERS

Best Pop Vocal Performance, Male

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Wait Was 'Blessing' For Go-Go's

● Continued from page 6

"We could get pushed into doing what all the time," says Jane Wiedlin, the group's rhythm guitarist and co-writer of its breakthrough hit, "Our Lips Are Sealed." "It would be an easy marketing device, but ultimately it would work against us, because that gets boring real fast. Women can bring the (credibility) problem on themselves."

Belinda Carlisle, the group's charismatic lead singer, says that may be the reason all-female rock bands in the past haven't taken off.

"A lot of the other bands weren't really selling their music; they were selling their image and sex."

The Go-Go's have mixed feelings about being likened to earlier girl groups. "It's a comparison we're never going to stop hearing," Valentine acknowledges. "But I don't think the subject matter is at all the same."

"We play our own instruments and write our own songs," says Charlotte Caffey, the band's lead guitarist and writer of its current smash "We Got The Beat." "Most of the time with the earlier groups, men wrote the songs for them."

One of those men was Richard Gottehrer, onetime member of the Strangeloves, which scored big in 1965 with "I Want Candy." Gottehrer is better known as a writer/producer for such early '60s girl group favorites as the Angels.

When the Go-Go's signed with I.R.S. Records, label chief Miles Copeland suggested their first album be branded as "The Go-Go's," which he also produced the first Blondie album.

"I think we were a little skeptical at first," Caffey says. "He suggested slowing things down and simplifying things and we were all really scared to do that. But once we heard how they sounded it made total sense."

The Go-Go's this week are beginning pre-production on their follow-up album to "Beauty And The Beast," which this week leaps into the top three on the national chart. They're striving for a faster guitar sound this time out, but want to keep the Go-Go's' trademarks of simple melodies and overly drumbeats.

The group isn't overly concerned about backlash among its early constituency, such as Blondie encountered after its pop breakthrough.

"It's inevitable that we're going to alienate somebody," says Valentine. "They're saying for a faster guitar sound some of the campy aspects of their act—day-glo colors and mini-skirts." "We've gotten a lot of softer looking," agrees Carlisle, "but it's not part of any master plan, we just got tired of crazy colors."

For all their current success, it took the Go-Go's three years to get a label. They feel the decision isn't only because they're all women, but also because they're from the

(Continued on page 7)

FAMILY TRADITION Randy Newman Leads In Oscar Music Bids

LOS ANGELES—Randy Newman, Lionel Richie, Christopher Cross, Peter Allen, Vangelis, Joe Raposo and Michael Leeson all received their first Oscar nominations last week.

Newman is the top music nominee, entered in both the song and score categories for his work on the Elektra "Ragtime" soundtrack. The Warner artist thus carries on a family tradition. His uncle Alfred received a record for his Oscar nomination from 1937-70; another uncle, Lionel, was nominated 10 times from 38 to 69.

The best song nominees include two tunes that are also up for Grammys for record and song of the year: Lionel Richie's "Endless Love" and the song that replaced it at No. 1 last October, "Africa" by the Toto. Besides marking the first Oscar nominations for Christopher Cross and Peter Allen, the latter line marks the third Oscar bid for Carole

Bayer Sager and the sixth for Burt Bacharach—his first since his double "Butch Cassidy" win in 1969.

The Sheena Easton "For Your Eyes Only" is also up for best song, marking composer Bill Conti's first nomination since the theme from "Rocky" five years ago. Lyricist Michael Leeson and Joe Raposo are entered with "The First Time It Happens" from "The Great Muppet Caper," reprising the nomination two years ago of Paul Williams. "The Rainbow Connection" from "The Muppet Movie."

In the score category, Newman faces fellow first-time candidate Vangelis, who is also up for a soundtrack on Polydor records to number 33 on this week's album chart. The other best score nominees are all veteran Dave Grusin receives his third Oscar nomination in the past four years with "On Golden Pond." Alex North collects his 14th in the past 31 years with "Dragonslayer," and John Williams carries his 16th in the past 15 years with "Raiden Of The Lost Ark."

PAUL GREEN

Elvis Suit: Parker Had To Ca. License

● Continued from page 4

Court Judge Joseph Evans, acting on reports submitted at his request by Blanchard E. Tual, guardian ad litem for Elvis' 14-year-old daughter, Lisa Marie.

Representing the estate's co-executors (Priscilla Presley, Elvis' former wife, Joseph A. Hanks, and the National Bank of Commerce of Memphis) is the New York law firm of Parker and Herbert with Charles R. Brewer serving as local counsel.

"What we are asking for," says Brewer, "is that all money that is paid to the estate as a result of contracts which were negotiated in California or were performed in California be returned to the estate. In addition, we are asking for any monies that will be due Col. Parker, as a result of these contracts, not to be paid to Col. Parker."

The burden of proof for the es-

tate's attorneys will be to prove that Parker was not properly licensed and that he did actually negotiate the contracts, sign contracts, and procure employment for Elvis in the state of California where he is a resident.

The contracts in question begin in the fall of 1972 because there was a major concentration of business activity generated at that point in time, and because the attorneys feel it would be impractical to ask the court to go back into transactions spanning a 20-year period.

The exhibits include:

- a contract dated Sept. 12, 1972, between RCA and Tual, and All Star Shows, calling for 50 personal appearance dates \$40,000 each, plus 65%, plus \$250,000 for professional services and supervision by All Star Shows for all dates;
- a tour schedule for November,

1972, showing five of 10 engagements performed in California;

- Elvis' exclusive recording agreement with RCA, outlining his royalties and calling for a 50/50 split between Elvis and All Star Shows;

- a contract with All Star Shows whereby RCA agreed to pay \$50,000 for each of the seven years in the past for the services of Elvis to consult and assist "RCA towards RCA's development of merchandising and promotional materials for Elvis in connection with RCA's exploitation of records under the agreement";

- another agreement between All Star Shows and RCA whereby RCA paid \$75,000 for the first year (commencing March 1, 1973) and \$100,000 for each year for the remainder of the seven year contract for "planning, promotion and merchandising in connection with records under the Record Agreement. The same \$75,000/\$100,000 payment agreement exists for "planning, promotion and merchandising in connection with the Tour Agreement";

- the same contract calls for "an additional compensation to All Star Shows for Parker's services in the amount equal to ten percent (10%) of RCA Record Tours' net profits." (This agreement is for professional services and supervision of tour and replaces the Sept. 12, 1972, agreement which called for 65%, plus a \$250,000 compensation);

- the controversial March 1, 1973, agreement between Elvis, Parker, and RCA which allowed for a 50/50 split of \$5 million between Elvis and Parker for royalties of his RCA and Sun recordings from 1956 to March 1, 1973;

- a payment of \$400,000, in the above agreement, with 1/4 to Elvis and 3/4 to All Star Shows, which is identified. The percentages indicate that it is a settlement from Elvis' 1967 contract with RCA;
- an additional agreement between All Star Shows and Elvis whereby RCA would pay \$100,000 each to Elvis and All Star Shows for Parker's services in connection with merchandising and exploiting RCA's interests in Presley and his records;
- another agreement between All Star Shows and RCA whereby RCA agreed to pay All Star Shows \$100,000 per year from April, 1973 to

April, 1977 for Parker's services "to consult with RCA Records and to assist RCA Records in the exploitation of the said Merchandising Rights;"

- a final tour agreement, dated Jan. 12, 1976, which states that Elvis and Parker are "a joint venture, and that Elvis Presley is responsible for the presentation of the stage performance, and Col. Tom Parker and his representatives have the advertising and promotion of the show, under the exclusive direction of Colonel Tom Parker/All Star Shows."

The above agreement boosts Parker's split of the profits from personal appearances to 50/50. However, Parker's income, noted in Tual's report, shows that Parker continued to leave his share to one-third from that time until Elvis' death in 1977. The uncollected amount for that period per the '76 agreement was over \$1.6 million.

In addition to asking for full recovery of all compensation Parker received in the contracts attached to the suit, the petitioners claim that they "are informed and believe that there exists additional contracts for motion pictures, television and concert performances among other things that reflect Parker's procurement of employment for Presley in the State of California," and they seek leave to amend the petition to allege the existence of such contracts when they become known to the petitioners.

Signings

Ronnie Dyson to Culliton Records with first album, "Phase 2" produced by Bobby Elv, for release next month. The Richard Smallwood Singers to Oxy Records with "Bongos to PVC/Jen Records with debut album "Drums Along The Hudson" being released in March. Bille to Rumpelstiltskin Records. Tomex to Stiff Records.

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Radio Programming

Remixes Get Play In N.Y.

By LEO SACKS

NEW YORK—Gotham's urban contemporary stations have a new programming tool: the special remix.

"It's a novel way of hearing a familiar song in a new light," says Michael Ellis, music director of WKLT-FM. "Our listeners like to hear songs they enjoy performed in a way that differs from the commercial version. It's the same principle behind the success of rap—taking a familiar rhythm and adding a new twist."

Ellis and program director Carlos DeJesus work with a crew of 10 DJs and introduce about seven new tracks each month. Their chief competitors, WRKS-FM and WBLS-FM, also customize remotes for their listeners. But it's the approach each station takes to the art form that give it its own distinctive flavor and identity.

Why remix a record in the first place? "Sometimes a tune is weak or boring in spots," DeJesus suggests. "Remixing enables you to soup it up and make it stronger. Maybe we'll add more chorus. Or hook. Or instrumentation. It's all relative to the song, your station. When it's done right, your station really does stand out."

(Continued on page 6)



DIGGING IN—ABC Radio programming vice president Rick Sklar digs in as work begins on the construction of the new ABC Radio Enterprises studios at 1700 Broadway, New York. Sklar showed up with the shovel as demolition was underway as the first step to building the new facilities.

Out Of The Box HOT 100/AC

SPRINGFIELD, Mass.—"We're not super current about our adds," says Mike Clark, the program-music director of WMAS-FM, "but what we add always seems to work. I think selectivity pays off." He says his programming philosophy is best represented by such tunes as "Take It Easy On Me" by the Little River Band (Capitol), "Someone Could Lose A Heart Tonight" by Eddie Rabbit (Elektra), and "More Than Just The Two Of Us" by Sade (Handshake). The station is also supporting "Leather and Lace," the Modern singing that features the Stevie Nicks duet with Don Henley ("I'll really like with the people in Springfield," Clark says), and "The Sweetest Thing" by Juice Newton (Capitol). But he reserves his highest praise for Dan Fogelberg's "Leader Of The Band" (Full Moon). "As far as I'm concerned, he fits right into the AC format," Leader has a story line that's easy to relate to, because he has such a special rapport with adult contemporary listeners."

AOR

SEATTLE—"The Visitors," the current single by Abba on Atlantic, is generating "the most incredible audience reaction to a song I have ever worked with," says KAZM-FM music director Dave Scott. "We put the song on as a test without identifying the group, and we logged 20 calls from people who wanted to know who the band was. I think it's a smash." He notes that response has also been strong in "867-5309 Jenny" by Tommy Tutone (Columbia) and "Do You Believe In Love," a cut from "Picture This" by Huey Lewis and the News (Chrysalis). In addition, Scott likes Glam Moon's cover of the Hollies' "On A Carousel" (Atlantic). "It's a real smooth song. The harmonies are pleasant and the treatment is close enough to the original to make recognizable, yet it's distinctive enough to make it stand apart."

BLACK/URBAN

SHIRAZ REPORT KOKA-AM music director B.D. Davis says he would have selected "Get Down On It" as the single, but he still likes the new *Kool & the Gang* disk, "Steppin' Out" (Mercury). "I Want To Hold Your Hand," the new *Lakeland* single on Solar, has also grabbed his interest. "It's unlike anything the group has done previously," he notes. "Forget about the Beatles. This is something out of the '50s." Davis calls the new single by D Train, "You're The One For Me" (Prelude), "very different, very unique. After five weeks on the charts, it has staying power." He says this is also true of AM-FM's "You Are The One" (Dakar), which he calls "the beginning of a whole new sound."

COUNTRY

ELKHART, Ind.—"I'm a melody guy," says WCNR-AM program-music director Rick Carson, "and 'The Same Old Me' by George Jones has a really good story." The Epic single is one of several new records that Carson added last week to the station. He says that *Johnny Lee's* "Be There For Me Baby" ("Full Moon Asylum") is a "good morning record. It has a bright sound" (Carson thinks that "Through The Years," the latest offering by Kenny Rogers on Liberty, is stronger than its predecessor, "Blaze Of Glory," because Kenny seems to have gone back to the ballads that built his country base). "And he admits that he didn't like Terri Gibbs' 'Misty River' (MCA) at first, but that 'once I gave it a chance it grew on me. It's got everything a modern country record should have: banjo, fiddle, a little steel. The instrumentation is strong, the vocals are good. It's a toe-tapper."

WANTS 'MORE REASONABLE' DEALS

NRB Meet Spotlights Music License Pacts

By Continuum from page 4

agency. In this class action suit, known as the Alton Rainbow case, it was ruled Jan. 29 in U.S. District Court for the Southern District of New York, that the case should go to trial before Judge Whitmore Knapp. A pre-trial conference will be held Feb. 22.

This development brushes aside a move by Norman Bic of WSSJ-AM Largo, Fla., who represents the 400 stations, for a summary judgment and a request from ASCAP for a dismissal.

Bic and the NRB are also pursuing an alternate path through Congress. Bic has written a bill first introduced last year by Rep. C.W. Billie (R-Ill.) which would broaden the exemption for copyright payments. Known as the Religious Broadcasters Copyright Bill, it would expand the definition of music used in the course of service at a place of worship to include broadcasts which Big Bigars are sources of worship for many.

The convention served as a rallying point for organizing support for this legislation. Attendees were asked to write their congressmen to call for passage.

During the meeting of the license committee on Tuesday, outgoing committee chairman Clinton Fowle of KGBR-AM Long Beach, Calif., said NRB's philosophy is that "we

should only buy what (music) we want as Christians and gentlemen," and pay only for what we use.

ASCAP's "either buy it all or nothing" does not agree with the committee's "way of doing business," he said. One of the points in the Alton Rainbow suit is that these broadcasters morally disapprove of much of the ASCAP music.

The committee on Tuesday granted the efforts of BMI and BMI counsel Marvin L. Berenson in particular, for "respecting and listening to the needs of religious broadcasters" and "seeking to negotiate rather than engage in long and costly litigation." Berenson, who attended the meeting and spoke to the members, was warmly received.

One reason for his reception is the new, alternative type of contract that BMI and the committee have hammered out as a result of the long talks between both groups. Called a "block program" and the new agreement is a tacit admission by the licensing organization that lower rates of fees can be charged when religious broadcasters air prerecorded music with smaller amounts of music. The block program aspect is actually an "added tier" to the per-program license already offered by BMI. Berenson explained that it takes into account the many religious broadcasters who sell "blocks of time" of prerecorded ministries.

KLAK SHIFTS TO MOR

DENVER—The good songs have gone to KLAK-AM, or so promotions for the new format would have listeners believe. After 27 years of country music, the station is changing to traditional MOR with Sinatra, Tony Bennett, Peggy Lee and Nat. Cole. The promotion campaign boasts "KLAK, where the good songs have gone."

General manager Jim Tesoro decided to make the change after research indicated to him that five local stations are programming country to 10% of the audience who are devoted country fans.

KLAK will keep an afternoon sports talk show and will continue to carry play-by-play local sports and the baseball World Series.

Birch Buys Out Media Statistics

CORAL GABLES, Fla. The Birch Report will acquire Media Statistics, under an agreement reached by the principals of both operations. Birch will absorb all contracts and services of Media Statistics, which produces syndicated reports. These reports will cease to exist as of March 1. No purchase price was disclosed, but it is believed to be under \$1 million.

The merger will mean Birch will now do radio listener research in 246 markets nationwide, based on quarterly, semi and annual measurements. Birch Report executives promise expansion plans have a goal of measurements in all of the top 50 markets by mid-summer.

The sale of Media Statistics coincides with the death of its founder and president Jim Seider, but negotiations had been underway for some time. The negotiations were conducted by Tom Birch of the Birch Report and John Landreth, chairman of Media Statistics.

KGB-AM Shift Tied To FM 'migration'

By THOMAS K. ARNOLD

SAN DIEGO—"The reason we're making this particular format move," General manager Jim Tesoro says, "is there is an inevitable migration of music listeners to FM all over the country. Every AM operator of a music station is facing, or will face, the problem of diminishing audience."

Comments KGB-AM general manager Jim Price on the shift of KGB from a "Hot 100 format" to all-news, using the new Ted Turner Cable News Network.

Although KGB-AM will officially become KNN on March 1, Price states, it may take one or two weeks for the station to start its all-news programming so that any initial bugs in the new format can be ironed out.

"The network provides 24 hours of national news a day in half-hour segments," Price says. "But we'll take a portion of that time to broadcast our own local and community news."

How many subscribers the new network will have by the time it goes on the air can only be speculated, but what is known is that KGB-AM is the first in the western United States.

Added bonus is the fact that we'll be one of only two stations in the entire country with the Cable News Network abbreviation, CNN, as part of our call letters," Price says.

"We applied for KNN first, so no other station can have it. And I feel terrific—no station in San Diego has ever had the network abbreviation in its call letters."

"Do you realize every time they do a news story, the announcer will

say something like, 'This is Joe Smith of CNN?' Those are our call letters, so it's a tremendous advantage over other stations in terms of name identification."

As the oldest radio station in San Diego, KGB-AM went on the air in 1922, when it was a live band and orchestral music. "I have an old poster that advertises KGB as playing 'music for shut-ins,'" Price recalls. "It was a very amusing and a little jock jokes. Art Linkletter and Jack Bailey."

In the late 1930s, the station switched to records, and for nearly 30 years broadcast San Diego's standard middle-of-the-road music (a fairly universal format for radio all over the country back then).

On April Fool's Day 1964, however, current owner Willet Brown purchased the station and brought in Bill Drake, one of the pioneers in the development of the then-new top 40 format. He used it as a launching pad for his new "Boa Radio" format, the epitome of top 40 radio.

The playlist was tightened to include only the 30 most popular songs and chatter became a requirement rather than a necessary evil. Within 30 days of Drake's arrival, KGB-AM was the most listened to station in town.

In 1972, KGB-AM went on the air as one of the country's first AOR stations, and, for a two-year period, was synonymous with KGB-AM "to kick off the FM," Price recalls.

In 1974, the station went top 40 again, and except for a two-year period between 1976 and 1978, when it experimented with softer rock sounds, has remained so until now.

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VICE PRESIDENT, PROGRAMMING
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TOM TEUBER, PROGRAM DIRECTOR
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ANDY BEAUBIEN, PROGRAM DIRECTOR
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deemed offensive will be included. Hodgson cites Kim Carnes' "Bette Davis' Eyes" as an example of a song with offensive lyrics. Some of the most important gospel groups included in the format include the Imperials, Chris Christian and B.J. Thomas.

Hodgson said that a number of cable systems were interested in the format as well as a cable radio station in Bloomfield, N.J. known as WAUP which delivers 2,000 homes. Hodgson said he was initially concerned that if he signed up these cable systems they would compete with potential over-the-air client stations, but he thinks he's resolved that problem by getting the cable systems

(Continued on page 61)

Billboard

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The AOR Battlefield

By JACK McDONOUGH

SAN FRANCISCO—"A direct challenge to KMEL" is how KRQR-FM's change of call letters and shift to an AOR format is characterized by KRQR general manager George Sosson.

Sosson, who changed his station's call letters from KCBS-FM (Billboard, Dec. 19), points to KMEB-FM as "virtually unchallenged in this market. When they competed with KSAN (FM) they were in the low twos (Arbitron share), but when KSAN went country they started to grow dramatically. So we'll go after them."

The format change is contrary to Sosson's public statement at the time

KMEL Promos Revolve Around Alex Bennett

SAN FRANCISCO—KMEL-FM, the dominant AOR outlet which jumped from a 4.2 to a 4.7 in the fall Arbitron, is continuing its program of aggressive promotions, with much of the recent activity centered around morning man Alex Bennett.

Capitalizing on what promotion director Ken Wardell calls Bennett's image as "the guy everybody loves to hate," KMEL has created an "Alex Bennett Dart Board," over 300 of which have already sold at \$10 apiece.

Over the past year Bennett has perfected his morning schtick as the benignly nasty DJ who frequently gets so cranky he'll just hang up on people who call him on the air. The dartboard recreates a pose of Bennett from local billboards with the jock proclaiming, "I don't take no

Bennett was also the subject of a "roast" featuring a number of San Francisco comics, held at the 600-seat Old Waldorf in January. This affair, which sold out at \$15 per, was for the benefit of San Francisco's Cable Car Fund.

KMEL also recently hosted several thousand people at the theatre of the Palace of Fine Arts for the Dec. 18 cable transmission of the Rolling Stone show from Hampton, Va. The following night KMEL simulcast the Rod Stewart concert from the Los Angeles Forum.

of the call change in December, when he said that the station was happy with its "old-and-new" album rock hits approach. Sosson says he was constrained by CBS executives from publicizing the forthcoming switch to AOR until the full ad campaign was ready to go.

Sosson says the campaign focuses on "a huge television and billboard blitz. We have a total promotion budget of \$400,000. We'll be on all major tv stations and will have 240 billboards in the area."

The new KRQR format was introduced at midnight Jan. 17 and will be commercial-free for one month, with this emphasized by the theme of the ad campaign, which Sosson says will tout phrases like "non-stop rock," "the rocker" and "Rocker 97."

Spots for KRQR, done by Calico of San Francisco, feature five bands: Journey, the Who, the Rolling Stones, Tom Petty and Led Zeppelin.

In addition to KMEL, KRQR will also be competing with KSFX-FM (holding at a 2.1 in the fall book), which over the past year has been fighting to reestablish itself as a rock station after a successful tour with dance/disco sounds, Sosson says, however, he is not too concerned about KSFX. "The same focus groups that told us we needed to make a call change also told us that KSFX still has a disco, urban contemporary image, and that, obviously,

temporal image that they can't seem to shake no matter what they do. And I don't think ABC has the commitment behind it to make it go. We feel we've got a much stronger commitment here."

Accompanying the format change are several new jocks and a revised daily air schedule. Sosson says the "key" air change brings Jon Russell to KRQR for the 3 to 6 p.m. slot, from KZAP-FM Sacramento, where in the afternoon drive slot he helped KZAP earn a 14 share in its market. Russell also becomes music director at KRQR.

The rest of the schedule has Peter B. Collins, formerly of KOME-FM San Jose 6 to 10 a.m.; Jon Brent, 10 a.m. to 3 p.m.; Belle Nolan, former music director at KTIM-FM San Rafael, 6 to 10 p.m.; Steve Garland 10 p.m. to 2 a.m., and John Mack Flanagan moving from the afternoon drive slot to 10 p.m.

NEW YORK—DIR Broadcasting, which has been doing extensive production for ABC Radio networks, is launching a project which it will syndicate itself to AOR stations.

The show, called *Inside Track*, debuts March 16, hosted by syndicated columnist and WPLJ-FM New York personality Lisa Robinson, who does rock news and interviews. Her first guests on the 90-minute presentation will be Rolling Stones Mick Jagger, Keith Richards and Bill Wyman. Each will be featured in his own segment of the show.

The show will be 75% music and upcoming programs in a monthly schedule will include Stevie Nicks, Rod Stewart, Peter Wolf of the J. Geils Band, Ray Davies and Chrissie Hynde of the Pretenders.

More than 150 stations are being lined up for the show including WPLJ, WRIF-FM Detroit, WMMS-FM Cleveland and KISS-FM San Antonio.

★ ★ ★

Continuum Broadcasting is adding two new series to its syndication lineup. "Rockcapsule" is a three-and-a-half minute twice-a-day interview series that will be developed from current interviews as well as a library of interviews that go back to 1960. All "Rockcapsule" segments will be customized with station call letters.

Also being offered is "On Bleeker Street," a weekly hour show that offers a mix of primarily 1960s music, interviews and features. The show is being cleared on 58 stations. Both programs are being produced at Continuum's new Manhattan studios.

More than 40 affiliates have been signed up for CBS' new Radiatorio Network, which is to debut April 26. Among those signed up are WCBF-FM New York, KWST-FM Los Angeles, WBBM-FM Chicago, WCZY-FM Detroit, WCAU-FM Philadelphia, KQOR-FM San Francisco, and WKTF-FM Baltimore. The following special awards were presented during the eighth annual SuperStars Programming Conference (Billboard, Feb. 13): best station, major market, KISW-FM Seattle; best station, medium market, WLAV-FM Grand Rapids; best station, small market, WWCX-FM Flint, Mich.; best promotion, WAAF-FM Worcester, Mass.; best

best tv commercial, WWDC-FM (DC-101) Washington; best use of tv, WHCN-FM Hartford; best morning show, Langan & West, KISW-FM Seattle; and best show (excluding mornings) Crow & Hovanes, KISW.

Tim Hauser, founder and leader of the Manhattan Transfer, has agreed to host a 26-week series of syndicated radio shows. He will appear as a character creation of his, L. Dorado Kaddy. He created this character several years ago for use during concert performances. Kaddy is the quintessential hipster. The show is being produced by programmer and consultant Paul Ward for Ward's Far West Communications.

RKO Radio Networks has restructured its affiliate services department. In connection with this Thomas Gatewood and Peter Marcus have been named directors of affiliate services for RKO One and

Big band, nostalgia, or variety format?; The latest word in syndicated series radio is...

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RKO Two respectively. In the reassignment, Julie Spura, manager of affiliate services, who was formerly manager of affiliate services for RKO One, working with Gatewood, which will include work on RKO shows designed for RKO One affiliates. Barbara McMahon, who was a sales account executive in the networks' Los Angeles office, becomes manager of affiliate services for RKO Two, working with Marcus. All are based in New York. Gatewood and Marcus had served as managers of affiliate services.

B.J. Anderson has been promoted to the newly created position of vice president of marketing for Drake-Chenault Enterprises. She will assist regional managers in both format and feature sales. She's been with the company since 1964, working her way up from traffic director at KYNQ-AM Fresno. ... Ken Martin has joined Narwood Productions as station relations manager. He comes from Mutual Broadcasting, where he was program clearance manager.

FEBRUARY 20, 1982. BILLBOARD

Billboard Singles & Rock Action

Based on station playlists through Tuesday (2/9/82)

Playlist Top Add One

Continued from Page 22

• **KENNY ROGERS**—Through The Years 15

• **JOHNNY**—Open Arms 21 11

• **STEVE WOODER**—That Girl 25 14

• **ANNE WILSON**—Another Saturday Night

• **NANETTE**—Charon Of Fire

• **PORTER STEPHENS**—Should I Be In Love

• **STEVY N**—Can't

• **BUCKLE UP AND GO**—Max Famer 18

• **LE ROUX**—Nobody Said I Was Easy 9

• **QUINTON JONES/JAMES INGRAM**—Ooo

• **JOHN HALL**—Bard—Crazy 9

• **JOHN HALL**—Blackbeards—Love Rock 14

• **NEIL DIAMOND**—On The Way To The Sky 8

• **HUEY LEWIS**—News—Do You Believe In Love

• **MICO**—Play Games The Modern Part 13

• **THE SHERPARD**—Only One Way To The Sky 1

• **SMOKEY ROBINSON**—In My Tomorrow 3

• **PLATTER**—It Looks Good 6 11

• **JOHN HALL**—Bard—Crazy 9

• **MIKE POST**—Theme From Magnolia P 11

• **CARLY SIMONE**—I Will Be With You 13

• **PLACID MATTHEW**—Let The Future Be 13

• **ABBA**—When We Met 14

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• **QUARTERMASS**—Food Another Food 14

• **NAVY FM**—Shells

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• **LITTLE WINTER**—Bard—Crazy 9

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• **CHARLOTTE**—Crescent

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• **CHILLIN' IN**—Sweet Dreams 11

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• **MARY MARLEY**—Bard—Crazy 9

• **STEVE WOODER**—That Girl 25 14

• **LITTLE WINTER**—Bard—Crazy 9

• **ALMA**—Love Me 14

• **PRATT**—The Modern Part 13

• **CHARLOTTE**—Crescent

• **CARLY SIMONE**—I Will Be With You 13

AT NRB CONVENTION

New CBN Format Causes Stir

WASHINGTON National programmers were offering a variety of products and services at the National Religious Broadcasters Convention which gathered at the Sheraton Washington Sunday (7) through Wednesday (10).

Possibly causing the biggest stir was Continental Broadcasting, a division of Christian Broadcasting Network, which is offering a satellite-delivered full-format service of 20% contemporary Christian music mixed with 80% adult contemporary.

The excitement Continental generated was based on the performance of a new format on KBCN-FM Anchorage, which climbed to an 8.2 share in the fall Arbitron after

format was installed in September. Last spring the station only had a 1.9 share (see Arbitron roundup story for complete details on Anchorage).

Executive director Craig Hodgson, who presided over both an exhibit booth and a hospitality suite, said most of the initial interest came from "station operators with a religious bent," but he noted he is signing stations who have been running "a secular format," such as WYAT-AM Hagerstown, MD; and WCOL-AM Lewiston, Me. Hodgson said he had "thought this would be a way to go for AM stations," but FM's have been signing up as well.

The philosophy behind the format is to screen the adult contemporary product used so no lyrics

deemed offensive will be included. Hodgson cites Kim Carnes' "Beir David Eyes" as an example of a song with offensive lyrics. Some of the most important gospel groups included in the format include the Imperials, Chris Christian and B.J. Thomas.

Hodgson said that a number of cable systems were interested in the format as well as a cable radio station in Bloomfield, N.J. known as WAUP which delivers 2,000 hours. Hodgson said he was initially concerned that if he signed up these cable systems they would compete with potential over-the-air customers, but he thinks he's resolved that problem by getting the cable systems

(Continued on page 51)

FORMAT SHIFT IS 'CHALLENGE'

KRQR-FM Entering The AOR Battlefield

By JAC K. McDONOUGH

SAN FRANCISCO "A direct challenge to KMEL" is how KRQR-FM's change of call letters and shift to an AOR format is characterized by KRQR general manager George Simon.

Simon, who changed his station's call letters from KCS-FM (Billboard, Dec. 19), points to KMEL-FM as "virtually unchallenged in the market. When they competed with KSAN (FM) they were in the low two's (Arbitron share); but when KSAN went country they started to grow dramatically. So we'll go there."

The format change is contrary to Simon's public statement at the time

of the call change in December when he said that the station was happy with its "old-and-new" album-rock hit approach. Simon says he was constrained by CBS executives from publicizing the forthcoming switch to AOR until the full ad campaign was ready to go.

Simon says the campaign focuses on "a huge television and billboard blitz. We have a total promotion budget of \$400,000. We'll be on all major TV stations and will have 240 billboards in the area."

The new KRQR format was introduced at midnight Jan. 17 and will be commercial-free for one month, "to emphasize by the theme of the ad campaign, which Simon says will tout phrases like "non-stop rock," "the rocker" and "Rocker 97."

Spoken for KRQR, done by (also of San Francisco) feature five bands: Journey, the Who, the Rolling Stones, Tom Petty and Led Zeppelin.

In addition to KMEL, KRQR-FM will also be competing with KSFN-FM (holding at a 2.1 in the fall book), which over the past year has been fighting to reestablish itself as a rock station after a successful tour with dance/disco sounds. Simon says, however, he is not too concerned about KSFN. "The same focus groups that told us we needed to make a call change also told us that KSFN still has a disco, urban contemporary image that they can't seem to shake no matter what they do. And I don't think ABC has the commitment behind it to make it go. We feel we've got a much stronger commitment here."

Accompanying the format change are several new jocks and a revised daily schedule. Simon says the "key" air change brings Jon Russell to KRQR for the 3 to 6 p.m. slot, from KZAP-FM Sacramento; where in the afternoon drive slot he helped KZAP earn a 14 share in its market. Russell also becomes music director at KRQR.

The rest of the schedule has Peter B. Collins, formerly of KMEL-FM San Jose, on 10 a.m. Joe Brent 10 a.m. to 3 p.m.; Belle Nolan former music director at KTIM-FM San Rafael, 6 to 10 p.m.; Steve Garland 10 p.m. to 2 a.m.; and John Mick Flanagan moving from the afternoon drive slot to graveyard.

National Programming DIR Panning Own Syndication

NEW YORK—DIR Broadcasting, which has been doing extensive production for ABC Radio network, is launching a project which it will syndicate itself to AOR stations.

The show, called Inside Track, debuts March 16, housed in syndicated column and WPLJ-FM New York's personality Lisa Robinson, who does rock news and interviews. Her first push on the 90-minute presentation will be Robbie Robertson, Rick Jagger, Keith Richards and Bill Wyman. Each will be featured in his own segment of the show.

The show will be 75% music and upcoming programs in a monthly schedule will include Steve Nicks, Rod Stewart, Ray Davies of the J. Geils Band, Peter Dinklage and Chris Hynde of the Pretenders.

More than 150 stations are being lined up for the show, including WPLJ-FM, WRV-FM Detroit, WMMF-FM Cleveland and KISS-FM San Antonio.

Continuum Broadcasting is adding the new series to its syndication lineup. "Rockspoke" is a three- and-half minute twice-a-day interview series that will be developed from current interviews as well as a library of interviews that go back to 1960. All "Rockspoke" segments will be customized with station call letters.

Also being offered is "On Biker Street," a weekly hour show that offers a mix of primarily 1960s music, interviews and features. The show is being cleared on 58 stations. Both programs are being produced at Continuum's new Manhattan studios.

More than 40 affiliates have been signed up for CBS' new Radiator Network, which is to debut April 26. Among those signed up are KBCN-FM New York, KWSJ-FM Los Angeles, WBBM-FM Chicago, WCZY-FM Detroit, WCAU-FM Philadelphia, KRQR-FM San Francisco and WKTK-FM Baltimore. The following special awards were presented during the eighth annual Superlatives Programming Conference (Billboard, Feb. 13): best station music market, KISW-FM Seattle; best station medium market, WLAY-FM Grand Rapids; best station small market, WCKR-FM Hartford; best promotion, WAAP-FM Worcester; and best production, C110-FM Toronto.

best is commercial, WWDC-FM (101.1) Washington, best use of its WHCN-FM Hartford; best morning show, Langan & West, KISW-FM Seattle; and best show (excluding morning) Crow & Horvath, KISW.

Tom Hauser, founder and leader of the Manhattan Transfer, has agreed to host a 26-week series of syndicated radio shows. He will appear as a character creation of his, L. Burdado Kaddy. He created this character several years ago for use during concert performances. Kaddy is the quintessential hipster. The show is being produced by programmer and composer Peter Marcus for Ward's Far West Communications.

RKO Radio Networks has restructured its affiliate services department. In connection with this, Thomas Gatewood and Peter Marcus have been named directors of affiliate services for RKO One and

RKO Two respectively. In the reassignment, Julie Spira, manager of affiliate services, who was formerly manager of affiliate services for RKO One, working with Gatewood, which will include work on RKO shows designed for RKO One affiliates. Barbara McMahon, who was a sales account executive in the network's Los Angeles office, becomes manager of affiliate services for RKO Two, working with Marcus. All are based in New York. Gatewood and Marcus had served as managers of affiliate services.

B.J. Anderson has been promoted to the newly created position of vice president of marketing for Drake-Cherasha Enterprises. She will oversee regional managers in both format and feature sales. She's been with the company since 1964, working her way up from traffic director at KYNQ-AM Fresno. Joe Marita has joined Narwood Productions as station relations manager. He comes from Mutual Broadcasting, where he was program clearance manager.

KMEL Promos Revolve Around Alex Bennett

SAN FRANCISCO—KMEL-FM, the dominant AOR outlet which jumped from a 4.2 to a 4.7 in the fall Arbitron, is continuing its program of aggressive promotions, with much of the recent activity centered around morning man Alex Bennett.

Capitalizing on what promotion director Ken Wardell calls Bennett's "Binge" as "the guy everybody loves to hate," KMEL has created an "Alex Bennett Drive Board," over 300 of which have already sold at \$10 per. Over the past year Bennett has perfected his morning schtick as the belligerent DJ who frequently yells so cranky he'll just hang up on people who call him on the air. The hardboiled recites a pose of Bennett from local billboards with the jock proclaiming: "I don't take no requests!"

Bennett was also the subject of a "noni" featuring a number of San Francisco comedians held at the 688-star Old Waldorf in January. This affair, which sold out at \$15 per was for the benefit of San Francisco's Cable For Fund.

KMEL also recently hosted several thousand people at the theatre of the Palace of Fine Arts for the Dec. 10 cable transmission of the John Wayne show from Hampton. In the following night KMEL will broadcast the Red Stewart concert at the Los Angeles Forum.

Big band, nostalgia, or variety format? The latest word in syndicated series radio is...

BLOG.

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AC Makes Small Market Inroads

NEW YORK—Adult contemporary is the leading format in many of the smaller markets measured in the latest Arbitron survey.

Country is the hot format in Des Moines, Akron, and Tulsa while AC does well in Louisville, Honolulu and Anchorage. Other markets included in this week's analysis are Toledo and Gainesville, Fla.

TULSA Country KV00-AM continues to lead this market, but the station is down to 15.4 from 17.2 in the spring and 18.4 a year ago. Close behind is similarly formatted KWFN-FM with a 13.3, up from 7.0 in the spring and 5.3 a year ago. Country KRAV-FM has a 12.4, up from 11.6 in the spring and 7.4 a year ago. But AC KMOD-FM is down to an 8.0 from 8.6 in the spring and 13.3 a year ago.

ANCHORAGE—Adult contemporary KFQD-AM continues to lead this market with a 17.3, but there are some surprises with KBCN-FM carrying Continental Radio's mix of adult contemporary and country. Charting at 15.2, averaging 8.2, up from 1.9 in the spring and 1.6 a year ago (see separate story on Continental).

KFGD is down from 19.9 in the spring and 19.7 a year ago. KRKN-FM, which switched from jazz to AOR in May of 1980 and dropped its KJZZ call letters has a 7.3, down from 8.5 in the spring, but up from 3.5 a year ago. KRKY-FM, which carries TM's Stereo Rock 12.3, is down from 10.4 in the spring and 12.3 a year ago. KGOT-FM, which carries the latter Draka-Crenshaw Contemporary mix is up to 8.9 in the spring and 7.0 a year ago.

GAINESVILLE, Fla.—WKYS-FM, which shifted from AOR to Hot 100 and dropped call letters WGVJ.

FORMER ROCK OUTLET

KMJC-AM Gets Religion And Ratings Via Gates Co.

By DON GLANZ, E. HALL

WASHINGTON Once found among religious leaders raised against the "sin" of radio programming from the airwaves. Now it seems they are, at least in some cases, listening rock stations and replacing them with religious music and messages.

One of the most upbeat exhibits at the Sheraton Washington where the National Religious Broadcasters gathered from Sunday to Wednesday (7-10) was a small circle proudly displaying a blue and white banner proclaiming "KMJC King and Master Jesus Christ."

\$10,000 Offered In

KSON-FM Giveaway

SAN DIEGO—KSON-FM is giving away \$10,000 any time they find in play fewer than three songs in a row during regular programming hours. According to program director Bill Chandler, there will be a winner during the first 97 days of the contest. Another \$10,000 will be offered after the first winner is announced. In addition, the station will send random phone calls from listeners who can name the last three songs played. These winners will receive albums, tickets and other prizes. The contest runs through Dec. 31.

is now the market leader with a 19.3. Second place country WDVH-AM has a 18.7. Adult contemporary WRUC-AM has a 10.3.

LOUISVILLE—Adult contemporary WRKA-AM is almost in first place with a 9.2 share in this highly volatile market, up from 8.8 in the spring and 3.6 a year ago. Barely holding on to the lead is beautiful WVEZ-FM with a 9.3 share.

Dropping down from the front runners is country WAMZ-FM, which has fallen to 7.9 from 10.6 in the spring and 11.7 a year ago. Country WCII-AM, which used to be WKJJ and ran adult contemporary, is up to 4.6 from 6.7 in the spring and 4.7 a year ago. Adult contemporary WKJJ-FM is down to 6.9 from 8.7 in the spring and 10.5 a year ago. AOR Superstar WLRS-FM is down to 5.1 from 6.0 in the spring and 13.2 a year ago while fusion rocker WQFM-FM is up to 7.7 from 6.1 in the spring and 3.9 a year ago.

DES MOINES—Country is becoming in this market with KSO-AM up to 15.0 up from 14.9 in the spring and 10.3 a year ago. And this is in the face of KJZY-FM, which has carved out a country audience of 6.9 after abandoning beautiful music and old call letters KANS. The station is up from 1.9 in the spring and 1.0 a year ago. MOR WHO-AM still leads the market with a 16.4, up from 10.4 in the spring and 15.1 a year ago. AOR Superstar KGO-FM is down to 9.8 from 13.0 in the spring, but up from 8.8 a year ago. TM Stereo Rock KRNO-FM is down to 10.3 from 12.5 in the spring and 13.1 a year ago.

AKRON—Country is a growing format in this market with WSLR-AM up to 7.1 from 6.9 in the spring and 5.7 a year ago, but adult con-

tempory WAKR-AM holds the market leadership with a 10.7, unchanged from spring, but down from 13.7 a year ago.

TOLEDO—AOR SuperStars WIOF-FM and MOR WSPD-AM are tied for second place, each with an 11.8. WIOF down from 14.2 in the spring and 14.9 a year ago. WSPD up from 10.1 in the spring and 11.3 a year ago. MOR WLQR-FM is holding on to first place, but is down to 12.9 from 13.1 in the spring and 10.0 a year ago. Hot 100 station WOHO-AM is down to 4.2 from 4.6 in the spring and 8.7 a year ago. Country WTD-AM has a 7.8 down from 8.4 in the spring, but up from 6.9 a year ago.

HONOLULU—Adult contemporary KSSK-AM moves into first place with a 12.0 from 10.0 in the spring and 15.7 a year ago. Slipping from top spot is similarly formatted KIKI-AM, which is down to 9.1 from 12.2 in the spring and 14.2 a year ago. Also down in a similar fashion is KKUA-AM down to 8.6 from 10.0 in the spring and 11.8 a year ago. AOR SuperStar KIKU-FM has an 11.2, down from 11.5 in the spring, but up from 6.4 a year ago. Also gaining in this category is KQM-FM, up to 3.4 from 1.8 in the spring and 3.2 a year ago. Country KDFD-AM, which used to play 40 as KAHU, is up to 6.3 from 4.4 in the spring and 0.6 a year ago.

SACRAMENTO—AOR SuperStars KZAF-FM continues to lead this market with a 12.0 from a 13.1 in the spring and a 12.2 a year ago. Adult contemporary KSM-FM is holding at a 7.9, which is ahead of the 6.2 it had a year ago. Country KSM-AM is down from 8.3 in the spring and 9.0 a year ago.

NASHVILLE—It's been said from time to time by country performers (fresh from a poorly attended performance here that "they don't appreciate country in Nashville." That seems to be born out by the latest Arbitron. Country is down and AOR is up.

Country WSM-FM is down to 9.3 from 9.4 in the spring and 11.0 a year ago and WSM-AM is down to 5.6 from 6.3 in the spring and 8.5 a year ago.

While country may be faint, Hot 100 and AOR are booming here. Hot 100 WTKZ-FM is up to 12.9 from a new market leader with a 12.9 share, up from 8.2 in the spring and 8.3 a year ago. AOR WKDF-FM, the displaced leader, is not far behind with a 12.4, up from 11.8 in the spring and 7.3 a year ago. Mellow AOR WSM-FM is down to 4.9 from 9.4 in the spring and 6.5 a year ago. Black WTKZ-FM is up to 7.3 from 7.1 in the spring and 9.0 a year ago. Adult contemporary WMAK-FM is down to 2.5 from 3.1 in the spring and 3.7 a year ago.

ALBANY—Adult contemporary is the strong format in this market with fragmentation cutting its share at market leader WGY-AM. WGY has a 15.8, but is down from 16.4 in the spring and 16.7 a year ago. Similarly formatted WGYM-FM is up to 5.2 from 3.0 in the spring and 3.8 a year ago and WYOM-FM is up to 5.0 from 4.5 in the spring and 3.9 a year ago. AOR SuperStars WFFN-FM has a 9.5, down from 10.0 in the spring, but up from 6.2 a year ago. Country WQNA-FM is down to 3.9 from 5.3 in the spring and 4.3 a year



PRIZE WINNER—KMFP-FM San Francisco program director Ben Taylor holds an oversized entry in his station's contest as station general manager Louisa Fox presents a camera to winning listener Maria Bodich.

Washington Roundup Fowler Fires Up NRB Meet

WASHINGTON—FCC chairman Mark S. Fowler addressed the National Religious Broadcasters at the 39th annual convention here, offered up his standard position of deregulation and marketplace decision making, but laced it with just a small slant of patriotic moralist squad pizzazz.

Calling himself "a free market enthusiast," the laquacious and jovial FCC chairman went through his usual spiel, mentioning that "Washington has undergone a drastic change to a leaner government with a leaner budget for leaner times," and that the FCC therefore had to "do more with less" adding that his new team had "cleared the aisles" at the Commission. Fowler said he wanted "more competition and less regulation" in Washington. "I want to move from the old 'protectionist attitude that the FCC had for years."

Fowler rather let the people decide (what's on the airwaves) than good old Uncle Sam. Fowler told the crowd and got one of many strong rounds of applause.

But it was when he got around to first amendment rights and censorship that the conservative audience responded the strongest.

FCC Orders WRVL To Cut Back Power

WASHINGTON—The Federal Communications Commission has ordered WRVL, the FM station at Rev. Jerry Falwell's Liberty Baptist College in Lynchburg, Va., to reduce its power from the present 10,000 watts to 3,000 watts because its signal has been causing radio and television interference around Lynchburg and other parts of Albemarle County.

Both broadcast stations and residents had complained to the Commission. WRVL has a temporary authorization to operate. The power reduction will cut the station's broadcast range in half, and roughly one-third fewer people will receive the evangelical broadcast.

"The government must refrain utterly from regulating content," the chairman began, mentioning that such a hands-off policy might alienate programming objectors to the home grown quiet. Then, driving it home, he added "But of course groups also have first amendment rights to go to advertisers" with boycott pressure.

"We Proctor and Gamble with drew \$460 million from certain products because of the result of ad boycotts (there) there's where government is interfering," Fowler said. The audience cheered. "That was the gamble in Proctor and Gamble" he quipped as the crowd roared.

NPR Chief Fights Cuts

WASHINGTON—During the first round of budget cuts, National Public Radio president Frank McKewen, like many other officials in and around government, hit the bullet. But in reaction to the second round of budget slashes that would cut the Corporation for Public Broadcasting's FY 1983 funds by an additional 33% beyond the autumn cuts, McKewen says his firing bullet. He's shouting them from the Administration and the Office of Management and Budget.

The new OMB proposals, the NPR chief announced Wednesday (10-6), go beyond prudent fiscal pacts. They threaten the very independence, stability and survival of public broadcasting.

The NPR chief announced on the CPB budget for FY 1984, which would be slashed to \$93.5 million and FY 1985 targeted at \$85 million. "These figures are taken out of thin air and are totally unacceptable. If permitted to continue he added, taking aim at OMB head David Stockman, "these recurrent attacks on CPB's budget will prevent precisely what President Reagan has said that he wants: a strong public broadcasting system depending substantially on private enterprise."

NPR recently embarked on an ambitious plan to become independent of most federal funds by tapping the private sector.

Billboard® Rock Albums & Top Tracks

Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	15	J. GEILS BAND—Freeze Frame, EMI-America
2	2	13	THE CARS—Shake It Up, Elektra
3	4	14	LOVERBOY—Get Lucky, Columbia
4	5	18	THE POLICE—Ghost In The Machine, A&M
5	8	1B	JOAN JETT—I Love Rock And Roll, Boardwalk
6	3	11	AC/DC—For Those About To Rock, Atlantic
7	6	19	GENESIS—Abacab, Atlantic
8	18	5	SAMMY HAGAR—Standing Hampton, Geffen
9	9	14	OZZY OSBOURNE—Diary Of A Madman, Jet
10	7	25	THE ROLLING STONES—Tattoo You, Rolling Stones Records
11	17	5	PRISM—Small Change, Capitol
12	12	6	BOB AND DOUG MCKENZIE—Great White North, Mercury
13	13	30	JOURNEY—Escape, Columbia
14	15	9	PETER CETERA—Peter Cetera, Full Moon/Warner Bros.
15	16	12	BRYAN ADAMS—You Want It, You Got It, A&M
16	14	15	QUARTERFLASH—Quarterflash, Geffen
17	18	5	ODDIE IRIS—King Cool, MCA
18	11	12	THE HENRY PAUL BAND—Living Without Your Love, Atlantic
19	23	3	ALDO NOVA—Aldo Nova, Portrait
20	19	14	ROD STEWART—Tonight I'm Yours, Warner Bros.
21	21	32	FOREIGNER—4, Atlantic
22	39	3	LE ROUX—Last Safe Place, RCA
23	20	30	STEVIE NICKS—Bella Donna, Modern Records
24	27	9	EDDIE SCHWARTZ—No Refuge, Alco
25	28	4	THE JOHN HALL BAND—All Of The Above, EMI-America
26	29	4	JIMMY BUFFETT—Somewhere Over China, MCA
27	31	21	THE GO-GO'S—Beauty And The Beat, IRS
28	34	5	WRABIT—Wrabit, MCA
29	35	3	TOMMY TUTONE—Tulone 2, Columbia
30	22	14	NEIL YOUNG AND CRAZY HORSE—Re-Ac-Tor, Warner Bros.
31	24	24	TRIUMPH—Allied Forces, RCA
32	NEW ENTRY		RICK SPRINGFIELD—Working Class Dog, RCA
33	25	15	QUEEN—Greatest Hits, Asylum
34	38	4	SOFT CELL—Non-Stop Erotic Cabaret, Sire
35	26	3	DAN FOGELBERG—The Innocent Age, Full Moon/Epic
36	NEW ENTRY		NICK LOWE—Nick The Knife, Columbia
37	NEW ENTRY		THE WAITRESSES—Wasn't Tomorrow Wonderful, Polydor
38	45	2	JANIS JOPLIN—Farewell Song, Columbia
39	46	2	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M
40	30	25	THE KINKS—Give The People What They Want, Arista
41	32	7	STARFIGHTERS—Starfighters, Jive (Arista)
42	33	12	MOLLY HATCHET—Take No Prisoners, Epic
43	36	26	RED RIDER—As Far As Siam, Capitol
44	37	43	BILLY SQUIER—Don't Say No, Capitol
45	40	5	JACK BRUCE/ROBIN TROWER—Truce, Chrysalis
46	41	11	SNEAKER—Sneaker, Handshake
47	42	17	LINDSEY BUCKINGHAM—Law And Order, Elektra
48	43	14	RUSH—Exit Stage Left, Mercury
49	44	13	BLACK SABBATH—Mob Rules, Warner Bros.
50	50	26	SHOOTING STAR—Hang On For Your Life, Virgin/Epic

Top Adds

1	HUEY LEWIS AND THE NEWS—Picture This, Chrysalis
2	THIN LIZZY—Renegade, Warner Bros.
3	UFO—Mechanix, Chrysalis
4	THE B-52'S—Mesopotamia, Warner Bros.
5	CHUBBY CHECKER—The Change Has Come, MCA
6	HUMAN LEAGUE—Dare, A&M
7	THE BUGGLES—Adventures In Modern Recording, Carrere
8	SUSAN LYNN—Big Reward, Johnson/Epic
9	JOHNNY AND THE DISTRACTIONS—Let It Rock, A&M
10	NICK LOWE—Nick The Knife, Columbia

Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	11	JOAN JETT—I Love Rock & Roll, Boardwalk
2	2	6	SAMMY HAGAR—I'll Fall In Love Again, Geffen
3	4	5	BRYAN ADAMS—Lonely Nights, A&M
4	9	5	PRISM—Don't Let Him Know, Capitol
5	23	3	VAN HALEN—Pretty Woman, Warner Bros.
6	3	14	LOVERBOY—Working For The Weekend, Columbia
7	8	18	PETER CETERA—Living In The Limelight, Full Moon/Warner Bros.
8	5	13	THE CARS—Shake It Up, Elektra
9	6	15	THE J. GEILS BAND—Centerfold, EMI-America
10	10	11	ODDIE IRIS—Love Is Like A Rock, MCA
11	7	15	OZZY OSBOURNE—Flying High, Epic
12	12	5	BOB AND DOUG MCKENZIE—Take Off, Mercury
13	11	19	GENESIS—Abacab, Atlantic
14	13	15	JOHN HALL—Crazy (Keep On Falling), EMI-America
15	15	14	THE J. GEILS BAND—Freeze-Frame, EMI-America
16	25	2	ALDO NOVA—Fantasy, Portrait
17	16	17	QUARTERFLASH—Harden My Heart, Geffen
18	17	12	THE POLICE—Spirits In The Material World, A&M
19	14	12	AC/DC—For Those About To Rock, Atlantic
20	34	2	LE ROUX—Addicted, RCA
21	18	14	QUARTERFLASH—Find Another Fool, Geffen
22	19	18	AC/DC—Let's Get It Up, Atlantic
23	20	22	THE POLICE—Every Little Thing She Does Is Magic, A&M
24	21	27	ROLLING STONES—Start Me Up, Rolling Stones Records
25	24	15	TRIUMPH—Fight The Good Fight, RCA
26	NEW ENTRY		THE WAITRESSES—I Know What Boys Like, Polydor
27	22	13	NEIL YOUNG—Southern Pacific, Warner Bros.
28	36	2	WRABIT—Anyway, Anytime, MCA
29	27	24	RED RIDER—Lunatic Fringe, Capitol
30	26	5	THE GO-GO'S—Our Lips Are Sealed, I.R.S.
31	31	5	LOVERBOY—When It's Over, Columbia
32	NEW ENTRY		THE J. GEILS BAND—Flame Thrower, EMI-America
33	NEW ENTRY		ROD STEWART—Tonight I'm Yours, Warner Bros.
34	NEW ENTRY		QUEEN & DAVID BOWIE—Under Pressure, Elektra
35	43	2	THE GO-GO'S—We Got The Beat, I.R.S.
36	28	4	STARFIGHTERS—Alley Cat Blues, Jive (Arista)
37	32	4	JIMMY BUFFETT—It's Midnight And I'm Not Famous Yet, MCA
38	38	13	THE ROLLING STONES—Waiting On A Friend, Rolling Stones Records
39	33	3	POLICE—Secret Journey, A&M
40	46	2	EDDIE SCHWARTZ—No Refuge, Alco
41	40	3	OZZY OSBOURNE—Over The Mountain, Epic
42	41	4	DZIZ OSBOURNE—Kill, Epic
43	41	4	JANIS JOPLIN—One Night Stand, Columbia
44	44	18	AC/DC—Put A Finger On You, Atlantic
45	NEW ENTRY		JOHNNY AND THE DISTRACTIONS—Shoulder Of The Road, A&M
46	29	30	FOREIGNER—Urgent, Atlantic
47	35	14	RUSH—Close To The Heart, Mercury
48	NEW ENTRY		LOVERBOY—Lucky Ones, Columbia
49	NEW ENTRY		NOVO COMBO—Tattoo, Polydor
50	37	15	SURVIVOR—Poor Man's Son, Scotti Brothers
51	39	12	THE HENRY PAUL BAND—Keeping Our Love Alive, Atlantic
52	42	21	TRIUMPH—Magic Power, RCA
53	45	3	JOAN JETT—Crimson And Clover, Boardwalk
54	47	18	LINDSEY BUCKINGHAM—Trouble, Elektra
55	48	15	RAINBOW—Jealous Lover, Polydor
56	50	11	ROD STEWART—Tora, Tora, Tora, Warner Bros.
57	51	6	JOURNEY—Open Arms, Columbia
58	52	4	BILLY SQUIER—My Kind Of Lover, RCA
59	58	5	SOFT CELL—Tainted Love, Sire
60	60	13	TOMMY TUTONE—867-5309 Jenny, Columbia

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

NEW YORK Last week's Billboard incorrectly reported changes at KJH-AM Wichita and at KUUY-AM Cheyenne. By Chuck Robson, the KFH program director has replaced Hooter Myers in morning drive. Promotion director Bill Collins handles the afternoon slot. Don Walden is the music director. At KUUY, Chuck Bailey has taken over morning drive from Jennifer Wild, who has moved to WJJD-AM. Chicago Program director Chuck



Give the gift
of music.



Single This Week

GLAD TO KNOW YOU/3,000,000 SYNTHS
QUESTIONAIRE

Chas Jankel
A&M (LP) SP 4885



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Billboard®

DISCO TOP 60™

* Superiors are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers) * Stars are awarded to other products demonstrating significant response.

THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	2	GLAD TO KNOW YOU/3,000,000 SYNTHS/ QUESTIONAIRE—Chas Jankel—A&M (LP) SP 4885
2	1	YOU'RE THE ONE FOR ME—D. Train—Prelude (12 inch) PRLD 621
☆	3	SURE SHOT—Tracy Weber—RFC/Quality (12 inch) QRF 005
4	4	TWINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (LP/12 inch) SRK 3647/DERE 49856
☆	5	MEGATRON MAN/GET A LITTLE—Patrick Cowley— Megatone (LP) M1002
★	8	MAMA USED TO SAY—Junior—Mercury (12 inch) MDS 4014
☆	9	TELL ME THAT I'M DREAMING—Was (Not Was)— Island/ZE (12 inch) DISD 50011
8	7	CALL ME/LET'S CELEBRATE—Skiwy—Salsoul (LP/12 inch) S48548/SG365
9	6	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1 4028
10	10	YOU CAN FIRE IN MY HEART—Madeline Wayne

THIS WEEK	LAST WEEK	TITLE-Artist-Label
☆	43	TIME—Stone—West End (12 inch) WES 33 139
33	32	CAN YOU MOVE/CLUBLAND MIX—Modern Romance—Atlantic (LP/12 inch) SD 19338/ DMD 4819
34	20	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541
☆	41	FREAKMAN—Empire—RFC/Quality (12 inch) QRF 007
☆	44	NEVER SAY NEVER—Romeo Void—415 Records (EP) A-0007
☆	42	MSB RADIO/THE BEAT INSIDE—Nick Straker Band— Prelude (LP) PRL 14101
38	39	JOHNNY ARE YOU QUEER?/(Let's Do) THE BLACKOUT—Josie Cotton—Elektra (12 inch) AS 11538
39	40	THE TWO OF US—Ronnie Jones & Claudia Barry— Handshake 415 (12 inch) 415-0000
40	37	I GOT A LINE ON YOU/X FACTOR/MERCEY

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'NAME' ARTISTS EMPHASIZED

London To Bow New Jubilee Line

CHICAGO London Records is structuring broad-based appeal into a new mid-price line set to debut in March. The Jubilee line, which of-

fers universal cassette availability, will have approximately 50 titles by year's end, according to London vice president Richard Rollefson.



GOOD ADVICE—"Keep Working!" is the message Itzhak Perlman inscribes on a young fan's LP at Tower Records in San Francisco. The recent in-store party was hosted by Angel Records.

Japanese Push For U.S. Digital Bobesco Release

TOKYO A digitally recorded five-album set, The Art Of Lolo Bobesco, released here last month through Nippon Phonogram, has won praise from music critics here and now there are firm hopes the package will come out in the U.S. and the Netherlands.

Jack Renner, president of Telarc Records, acted as adviser during the recording at the Shimizu Kaikan in Shinjuku City near Tokyo last September.

The JVC DAS-990 digital recording system was used as well as four microphones, two Shure CMT-52U, one CMT-54U and one CMT-505, with a Studer 100 mixing console, two AD50 monitor speakers and two Threshold S100 II power amplifiers.

A violinist Bobesco was accompanied by Jacques Genty on piano. They've worked together since 1949. The resultant five record set sells here at \$60.00 and Nippon Phonogram initially pressed 1,000 boxed packages.

Hopes of wide foreign release came as a result of the critical praise. Says Yoshinori Nish-

izaki of Nippon Phonogram's classical marketing division, "The orders are coming in fast month through Holland has been delighted with the sound quality and many Japanese critics are saying the album probably represent the best recording ever by Bobesco."

Included in the set Cesar Franck's "Sonata in A for Violin and Piano," Francis Poulenc's "Sonata For Violin and Piano," Debussy's "Sonata for Violin and Piano in G Minor," Jules Massenet's "Meditation de Thais," Maurice Ravel's "Piece en Forme de Habanera," and works by Beethoven, Mozart and Guillaume Lelux.

Bobesco was not previously well-known in Japan because her records had not been released here. Her reputation was based on imported product and in the end demand from admirers brought her in for a series of small hall concerts including three in Tokyo in early 1980.

Her following then grew fast and another concert series was arranged for April, 1981. It was then she agreed to sign for the digital four-album set NHG-FVH1-A.

Digital Products' Centennial Celebration, marking the 100th anniversary of the birth of Tchaikovsky and Igor Stravinsky. For the 13-hour "marathon" concert on a slow day with 48 different chamber music ensembles and soloists performing, more than 300 persons paid \$10 to attend.

The marathon began in 1977 with a goal of \$25,000 over the years has raised \$16 million. While the funds subsidize only a small part of the orchestra's annual deficit of about \$2 million, the marathon is a major promotional medium for the AM-FM simulcast station and its classical format, and for the Philadelphia Orchestra.

Rollefson says popular repertoire together with big draw artist names will be emphasized in the imported LPs. Jubilee carries a \$6.98 list price as do other PolyGram midlines.

"We're going to concentrate on popular repertoire with name artists particularly in the beginning," comments Rollefson. "Most of the releases will be single records in the beginning, there won't be any three or four record sets."

"If the line's a success, we'll be able to branch out," he adds.

Highlights of the first 25 title release include a Karajan-led "Piano," Bach's "Brandenburg Concerto," led by Benjamin Britten, Paganini and Tchaikovsky, Duetts (first U.S. release) Vladimir Ashkenazy playing Rachmaninoff's Concerto No. 2, and Karl Münchinger conducting Vivaldi's "Four Seasons" and Beethoven's "Cello Concerto." Other featured artists include Joan Sutherland, Zubin Mehta, Lorin Maazel, Etti Reiner, Renata Tebaldi, Daniel Barenboim and Carlo Maria Giulini.

Rollefson said the series carries over some titles Decca offers in the British Jubilee series. However other titles are specially prepared for the U.S. and all album covers are designed here with jacket printing in Canada.

According to London, there will be a full complement of merchandising aids in addition to a 40-page and radio spot to promote the launch. All Jubilee albums also contain a promotional insert listing complete series titles.

Rollefson said, basing on London's \$5.98 Treasury series won't be affected by the new line.

Gold Prodigy

AMSTERDAM Ana-Maria Vreba, aged 16, named "child prodigy" of the classical music world in the Netherlands, has won a gold disk for sales of 15,000 units of a Philips label album of concertos by Mozart and Haydn.

In fact, the Dutch-Belgian girl recorded the album when she was just 11. She received the gold award, a rare event in the Dutch classical record industry, from Willem Brecht's managing director of Phonogram Holland after a concert in Rotterdam at which she played Beethoven's Fifth Piano Concerto.

Task Force

Holds Seminar

NEW YORK The New York Music Task Force, in association with NARAS, the recording academy, will host a classical music seminar "The Classical Music Scene: Present & Future" at the WQXR Auditorium here Monday (22) from 6 to 8 p.m.

The first of a jointly sponsored series dealing with current topics of interest to the music industry, the seminar will have as its president, Edwin Sannes, executive vice president of the Music Music Group, Tom Shepard, vice president of RCA Red Seal, Joe Dash, vice president and general manager of CBS' classical division, Martin Brodsky, critic and columnist, and Shelly Gold, president of IC M.

The seminar moderated by Robert Sherman, music director of WQXR, is free and open to the general public. For further information contact Shelly Gold, series director, at (212) 982-7280.

Best Selling Classical LPs

Survey For Week Ending 2/20/82 (Published Once A Month)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE, Artist, Label & Number
1	1	115	PACHELBEL: Canon Friedrich Zeller, Orchestra RCA FR 1 5468
2	3	41	50th ANNIVERSARY GALA Sters Performer, Ljubanov New York Phonogram (Methu) CBS Masterworks 1M 36692
3	2	19	THE UNKNOWN KURT WEILL Irene Schickel, New York Digital D 79019
4	6	14	PLACIDO DOMINGO GALA OPERATIC CONCERT Columbia DG 2532009
5	7	14	BEETHOVEN: VIOLIN CONCERTO IN D (Paganini, Gidon) Angel DS 1471
6	8	10	HOLST: THE PLANETS Karamazov DG Digital 2532019
7	5	32	BEETHOVEN: Complete Symphonies Berlin Philharmonic, Claudio Abbado DG Rarigan Box 1140 241
8	10	9	PLATONOV'S GREATEST HITS London PRR 7062/4
9	9	4	BOLLING: TOTU SUITE FOR TRUMPET & JAZZ PIANO Anne Bolling, CBS SM 3671
10	4	28	LIVE FROM LINCOLN CENTER Schubert, Hays & Paganini, New York City Opera Orchestra (Bongert) London Digital DOR 1009
11	11	14	ANNIE'S SONG, Galaxy National Philharmonic Orchestra (Berliner) RCA FR 1 306
12	12	15	JEAN PIERRE RAMPAL & CLAUDE GOLTERAU: Solo for Piano & Solo Piano CBS Masterworks 1M 32373
13	13	119	O SOLE MIO: Neapolitan Song Pavarotti, London DG 25360
14	15	10	PAVAROTTI SINGS EARLY VERDI Arias Pavarotti, CBS M 228
15	14	28	VIVALDI: Four Seasons Karamazov, London PRR 7062/4
16	23	175	HITS FROM LINCOLN CENTER Pavarotti London 1 253
17	16	20	MAHLER: Symphony No. 2 Solti, London Digital DOR 1006
18	18	10	WAGNER: MUSIC FROM THE RING OF THE NIBELUNGEN Solti, London DG 25360
19	NEW	10	ROSGOLD, CORVIS: Violin Concertos (Paganini, Paganini) Angel Digital D 79019
20	20	5	BRAMMES: German Requiem (Harnett) Philips Phonogram, Philips Digital D 79019
21	27	10	BARTOK: CONCERTO FOR ORCHESTRA Solti, London Digital DOR 1006
22	31	5	MAHLER: Symphony No. 6 (Karamazov) Philips 1M 36692
23	15	10	HARDEL: Messiah (Harnett) Philips 1M 36692
24	24	5	WAGNER: Ring Bongert, Philips Digital DOR 1006
25	NEW	40	PAVAROTTI'S GREATEST HITS, Vol. 2 London PRR 7062/4
26	NEW	10	RAVEL: Daphne Et Chloe (Solti, London Digital DOR 1006)
27	17	19	POPS ON BROADWAY Boston Pops (Williams) Philips Digital DOR 1006
28	18	14	WENDELSSON: SYMPHONIES NOS 3 & 4 Harnett, Philips Digital DOR 1006
29	NEW	10	BEETHOVEN: Symphony No. 9 (Bongert) DG Digital 2532009
30	29	19	HOLST: THE PLANETS The Philharmonia and Ambrosia Sings (Harnett) Angel DS 1471
31	22	28	BRAMMES: Symphony No. 4 Verena Philharmonic, Karamazov DG 2532009
32	NEW	10	PACHELBEL: Canon Academy Of Ancient Music (Harnett)
33	33	14	IT'S A BELLEZ (Harnett) Paganini & Andre Paganini Angel DS 37799
34	26	53	A DIFFERENT KIND OF BLUES: Paganini & Paganini Angel DS 37799
35	NEW	10	GERSHWIN: An American In Paris Ljubanov Simphonies (Harnett) RCA Digital D 79019
36	28	20	PACHELBEL: Canon RCA FR 1 5468
37	NEW	10	VAUGHAN WILLIAMS: Fantasia On A Theme Of Tallis, Other Works (Solti) RCA DG 1009
38	21	19	BAROQUE AND ON THE STREETS Live From Lincoln Center (Harnett) CBS SM 3671
39	32	20	Carl Maria von Weber Atlanta Symphony (Solti) Telarc 10056
40	40	14	DEL TROCEN: FINAL ALICE (Harnett) Solti, London Digital DOR 1006

WFLN-Philly Marathon Reaches Goal

PHILADELPHIA Despite the lack of cooperation from the economy and the weather the sixth annual WFLN Philadelphia Orchestra Marathon was again on the top at the end of its eight-day run Jan. 31. The fund-raiser netted \$341,585, surpassing its \$325,000 goal just half short of the record \$400,000 goal of the year's \$100,000-over goal figure.

Contributors, this year were offered a vast assortment of one-of-a-kind and specially-produced premiums and more than 100 hours of Philadelphia Orchestra recordings were aired by WFLN. A special program this year was the two-record issued in limited edition by RCA

Digital Products' Centennial Celebration, marking the 100th anniversary of the birth of Tchaikovsky and Igor Stravinsky. For the 13-hour "marathon" concert on a slow day with 48 different chamber music ensembles and soloists performing, more than 300 persons paid \$10 to attend.

The marathon began in 1977 with a goal of \$25,000 over the years has raised \$16 million. While the funds subsidize only a small part of the orchestra's annual deficit of about \$2 million, the marathon is a major promotional medium for the AM-FM simulcast station and its classical format, and for the Philadelphia Orchestra.

Billboard® TOP LPs & TAPE®

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☆ Surveys are mailed to these products demonstrating significant gains. ☆ Surveys are mailed to other products demonstrating significant gains. ● Recording Industry Association of America and for sales of 500,000 units (both indicated by dot). ● Recording Industry Association of America and for sales of 1,000,000 units (both indicated by triangle).

Chart Week Ending	Artist-TITLE-Label	1982 Peak	1982 Weeks On Chart	1982 Sales	1982 Units	Artist-TITLE-Label	1982 Peak	1982 Weeks On Chart	1982 Sales	1982 Units	Artist-TITLE-Label	1982 Peak	1982 Weeks On Chart	1982 Sales	1982 Units
1	THE J. GEILS BANDO Freeze Frame 181 Avenue 550 (282)	▲	8.98	42	7	TOM TOM CLUB Tom Tom Club See Jan. 8 (2) (Mercury)	8.98	SLP 12	71	15	BAR KAYS Night Grains Mercury 598 (102) (Program)	8.98	SLP 6		
2	JOYRNEY 181 Avenue 550 (282)	▲	8.98	41	6	SAMMY HAGAR Sammy Hagar See Jan. 8 (2) (Mercury)	8.98	SLP 12	72	24	THE TIME The Time See Jan. 8 (2) (Mercury)	8.98	SLP 20		
3	THE GO GO'S Beaty And The Beat 181 S. P. 3052 (1494)	●	8.98	38	23	LUTHER VANDROSS Never Too Much See Jan. 8 (2) (Mercury)	8.98	SLP 5	73	18	OHAN ROSS All The Greatest Hits Mercury 11 9902	13.98	SLP 50		
4	HOKED ON CLASSICS Conducted by Louis Clark RCA 461 4194	▲	8.98	44	47	BOB DYLAN The Bootleg Series See Jan. 8 (2) (Mercury)	8.98	SLP 1	74	17	BLONDIE The Boy With A Bang See Jan. 8 (2) (Mercury)	8.98			
5	DAVID HALL AND JOHN ONTES RCA 461 4194	▲	8.98	41	22	QUINCY JONES The Dude See Jan. 8 (2) (Mercury)	8.98	SLP 23	75	69	THE POORS Greatest Hits Mercury 515	8.98			
6	POLICE Ghost In The Machine See Jan. 8 (2) (Mercury)	▲	8.98	41	22	RON SEEFER AND THE SILVER Nite Tonight See Jan. 8 (2) (Mercury)	8.98	SLP 23	76	33	THE COMMODORES The Commodes See Jan. 8 (2) (Mercury)	8.98	SLP 34		
7	JOE JOE Age About To Rock Mercury 52 1111	▲	8.98	95	2	RICH LITTLE Rich Little See Jan. 8 (2) (Mercury)	8.98	SLP 9	77	13	THE JACKSONS The Jacksons Live See Jan. 8 (2) (Mercury)	8.98	SLP 18		
8	FOREIGNER See Jan. 8 (2) (Mercury)	▲	8.98	47	13	PEARO BRYSON Pearo Bryson See Jan. 8 (2) (Mercury)	8.98	SLP 9	78	3	AL DIMEDIA The Al Dimedia See Jan. 8 (2) (Mercury)	8.98			
9	QUARTERPLASH Quarterplash Mercury 52 1111	●	8.98	48	43	ICE CREAM Ice Cream See Jan. 8 (2) (Mercury)	8.98	SLP 9	79	3	OAK RIDGE BOYS Oak Ridge Boys See Jan. 8 (2) (Mercury)	8.98			
10	THE CARP The Carp See Jan. 8 (2) (Mercury)	▲	8.98	45	15	RUSH Rush See Jan. 8 (2) (Mercury)	8.98	SLP 9	80	10	CAROL KESSEL Carol Kessel See Jan. 8 (2) (Mercury)	8.98			
11	JOAN JETT AND THE BLACKHEARTS See Jan. 8 (2) (Mercury)	▲	8.98	46	36	PAT BENATAR Pat Benatar See Jan. 8 (2) (Mercury)	8.98	SLP 36	81	10	Program Volume 2 Program Volume 2 See Jan. 8 (2) (Mercury)	8.98			
12	STEVE NICKS Steve Nicks See Jan. 8 (2) (Mercury)	▲	8.98	52	4	MICHAEL FRANKS Michael Franks See Jan. 8 (2) (Mercury)	8.98	SLP 36	82	23	LITTLE RIVER BAND Little River Band See Jan. 8 (2) (Mercury)	8.98			
13	THE ROLLING STONES The Rolling Stones See Jan. 8 (2) (Mercury)	▲	8.98	48	37	OAK RIDGE BOYS Oak Ridge Boys See Jan. 8 (2) (Mercury)	8.98	SLP 36	83	21	TEDDY PENDERGRASS Teddy Pendergrass See Jan. 8 (2) (Mercury)	8.98			
14	GENESIS Genesis See Jan. 8 (2) (Mercury)	●	8.98	49	38	REILLY DUNN Reilly Dunn See Jan. 8 (2) (Mercury)	8.98	SLP 36	84	14	WILLIE NELSON Willie Nelson See Jan. 8 (2) (Mercury)	8.98	SLP 13		
15	OLIVIA NEWTON JOHN Olivia Newton John See Jan. 8 (2) (Mercury)	▲	8.98	50	16	PLACIDO DOMINGO Placido Domingo See Jan. 8 (2) (Mercury)	8.98	CLP 2	85	79	ANGELA BOPP Angela Bopp See Jan. 8 (2) (Mercury)	8.98	SLP 28		
16	EARTH, WIND & FIRE Earth, Wind & Fire See Jan. 8 (2) (Mercury)	▲	8.98	51	16	UNIVERSITY MICROFILMS University Microfilms See Jan. 8 (2) (Mercury)	8.98	CLP 2	86	79	PAT BENATAR Pat Benatar See Jan. 8 (2) (Mercury)	8.98			

39	★	I LOVE ROCK 'N' ROLL—Joe Jet & The Rockin' Cats (Bluebird 7-11-35)	69	★	2	MAKE A MOVE ON ME—Oliver Newton-John (United Artists, 1. 7. 76, RCA 37090)	★	NEW ENTRY	NEVER GIVE UP A GOOD THING—The Four Seasons (Liberty 1. 7. 76, Warner Bros. 30095)	100	★	SHE'S GOT A WAY—Billy Joel (Phil Ramone), B. J. Cole, Columbia 14-55252
25	★	SPIRITS IN THE MATERIAL WORLD—The Power (The Police, Polygram, 1. 7. 76, RCA 2790)	51	★	5	WANNABE WITH YOU—Earth, Wind & Fire (A&M, 1. 7. 76, Warner Bros. 30095)	★	NEW ENTRY	SHINE ON—George Duke (Capricorn, 1. 7. 76, Epic 14-52781)	87	★	COMIN' IN AND OUT OF YOUR LIFE—Barbra Streisand (Columbia 14-52717)
20	★	LOVE IS ALRIGHT TONITE—Red Springfield (Bluebird 7-11-35)	58	★	5	867-5309/JENNY—Tina Turner (Capricorn, 1. 7. 76, RCA 2790)	88	★	TRouble—Lindsay Buckingham (Capricorn, 1. 7. 76, Warner Bros. 30095)	85	★	BE NINE—Gwen Stefani (Capricorn, 1. 7. 76, Warner Bros. 30095)
23	★	SOMEWHERE DOWN THE ROAD—Barry Manilow (Capricorn, 1. 7. 76, Warner Bros. 30095)	62	★	5	JUST CAN'T WIN 'EM ALL—Steve Nicks (Capricorn, 1. 7. 76, Warner Bros. 30095)	89	★	STEPPIN' OUT—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	84	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
24	★	PAC-MAN FEVER—Mickie & Gloria (Capricorn, 1. 7. 76, Warner Bros. 30095)	60	★	5	JUST CAN'T WIN 'EM ALL—Steve Nicks (Capricorn, 1. 7. 76, Warner Bros. 30095)	89	★	STEPPIN' OUT—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	83	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
26	★	KEY LARGO—Mickie & Gloria (Capricorn, 1. 7. 76, Warner Bros. 30095)	55	★	5	CIRCLE OF LOVE—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	89	★	STEPPIN' OUT—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	82	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
31	★	WE GOT THE BEAT—Go-Go's (Capricorn, 1. 7. 76, Warner Bros. 30095)	56	★	5	GENIUS OF LOVE—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	89	★	STEPPIN' OUT—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	81	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
36	★	BOBBIE SUE—Outrage (Capricorn, 1. 7. 76, Warner Bros. 30095)	63	★	5	I'LL FALL IN LOVE AGAIN—Sammy Davis Jr. (Capricorn, 1. 7. 76, Warner Bros. 30095)	91	★	COOL—The Time (Capricorn, 1. 7. 76, Warner Bros. 30095)	80	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
28	★	ABACAB—Genesis (Capricorn, 1. 7. 76, Warner Bros. 30095)	64	★	5	ANYONE CAN SEE—Steve Nicks (Capricorn, 1. 7. 76, Warner Bros. 30095)	92	★	BE NINE—Gwen Stefani (Capricorn, 1. 7. 76, Warner Bros. 30095)	79	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
34	★	TONIGHT I'M YOURS—Red Springfield (Bluebird 7-11-35)	66	★	5	THEME FROM MAGNUM P.I.—Mike Post (Capricorn, 1. 7. 76, Warner Bros. 30095)	93	★	RUNNING—Daddy Yankee (Capricorn, 1. 7. 76, Warner Bros. 30095)	78	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
30	★	ALL OUR TOMORROWS—Edie Schwartz (Capricorn, 1. 7. 76, Warner Bros. 30095)	68	★	5	ANOTHER SLEEPLESS NIGHT—Anna Murray (Capricorn, 1. 7. 76, Warner Bros. 30095)	94	★	COME GO WITH ME—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	77	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
29	★	WORKING FOR THE WEEKEND—Loverboy (Capricorn, 1. 7. 76, Warner Bros. 30095)	73	★	2	JUKE BOX HERO—Fengler (Capricorn, 1. 7. 76, Warner Bros. 30095)	95	★	PERHAPS LOVE—Patricia Benoit & John Denver (Capricorn, 1. 7. 76, Warner Bros. 30095)	76	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
32	★	DADDY'S HOME—Rickie Lee Jones (Capricorn, 1. 7. 76, Warner Bros. 30095)	74	★	3	PRETTY WOMAN—Van Halen (Capricorn, 1. 7. 76, Warner Bros. 30095)	96	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)	75	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
37	★	SHOULD I DO IT—The Pointer Sisters (Capricorn, 1. 7. 76, Warner Bros. 30095)	63	★	5	VOICE ON THE RADIO—Conductor (Capricorn, 1. 7. 76, Warner Bros. 30095)	97	★	START IT ALL OVER—The J. Geils Band (Capricorn, 1. 7. 76, Warner Bros. 30095)	74	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
35	★	WHEN ALL IS SAID AND DONE—Alma (Capricorn, 1. 7. 76, Warner Bros. 30095)	64	★	6	TANTED LOVE—Salt (Capricorn, 1. 7. 76, Warner Bros. 30095)	98	★	SOMEONE COULD LOSE A HEART (Capricorn, 1. 7. 76, Warner Bros. 30095)	73	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)
42	★	CALL ME—Tina Turner (Capricorn, 1. 7. 76, Warner Bros. 30095)	71	★	3	HERE TO LOVE—The Doobie Brothers (Capricorn, 1. 7. 76, Warner Bros. 30095)	99	★	YOUNG TURKS—Red Street (Capricorn, 1. 7. 76, Warner Bros. 30095)	72	★	WHY DO FOOLS FALL IN LOVE—John Mellencamp (Capricorn, 1. 7. 76, Warner Bros. 30095)



Single This Week

CENTERFOLD

THE J. GEILS BAND
EMI-America 8102

Give the gift of music.

14	★	14	ONLY YOU AND YOU ALONE - Donny Hathaway	32	31	21	STRAIT COUNTRY George Strait, RCA 5148
15	★	15	IF YOU'RE BAYING, ON MY WAY - Donny Hathaway	33	28	18	MIDNIGHT CRAZY Mick Jagger, RCA 7251
16	★	16	THE ONLY WAY - Donny Hathaway	34	29	68	GREATEST HITS ● The O'Jays, RCA 7251
17	★	17	THE ONLY WAY - Donny Hathaway	35	37	28	GOOD TIME LOVIN' MAN Boyz n the Bunch, RCA 7251
18	★	18	THE ONLY WAY - Donny Hathaway	36	35	73	GREATEST HITS ▲ John Denver, Capitol 500 12110
19	★	19	THE ONLY WAY - Donny Hathaway	37	38	147	GREATEST HITS ▲ Weldon Jennings, RCA ARL 3318
20	★	20	THE ONLY WAY - Donny Hathaway	38	39	9	HURRICANE Lionel Richie, RCA ARL 4152
21	★	21	THE ONLY WAY - Donny Hathaway	39	44	119	THE BEST OF EDDIE RABBITT Elektra 66 735
22	★	22	THE ONLY WAY - Donny Hathaway	40	46	14	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson Warner Bros. 5599
23	★	23	THE ONLY WAY - Donny Hathaway	41	40	55	ROMA Max Williams Jr. Elektra-Carb 46 330
24	★	24	THE ONLY WAY - Donny Hathaway	42	49	16	WAITIN' FOR THE SUN TO SHINE Boyz n the Bunch, RCA 7251
25	★	25	THE ONLY WAY - Donny Hathaway	43	36	32	URBAN CHIMPUNK The Chimpunks, RCA ARL 4027
26	★	26	THE ONLY WAY - Donny Hathaway	44	51	17	FRAGILE Cathy Luna, Liberty 41 51112
27	★	27	THE ONLY WAY - Donny Hathaway	45	45	44	I LOVE EM ALL T.G. Sheppard Warner/CBS 3528
28	★	28	THE ONLY WAY - Donny Hathaway	46	50	29	TAKIN' IT EASY Jay J. Union, Columbia FC 3327



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of music.**

1★ LP This Week
FEELS SO RIGHT
ALABAMA
RCA AHL1 3930



Playboy Festival On Cable TV

Bare Preliminary Talent Lineup For June 19-20 Event

By SAM SUTHERLAND

LOS ANGELES—This year's edition of the Playboy Jazz Festival will be the highly successful Hollywood Bowl promotion videotaped for cable airing over Playboy's own recently announced service as well as probable video-syndication ventures.

Plans for the taping were unveiled here Tuesday (9) at a press conference at the Playboy Mansion held to outline the preliminary talent lineup for the two-day event. The fourth annual Bowl presentation of the jazz gala, slated for June 19-20, has already sold out all 3,640 available box seats priced at \$225 per seat even before the acts were announced, due to Playboy's decision to offer advance orders earlier than in previous years (Billboard, Feb. 13).

As for the artists themselves, this year's list of performers, expected to undergo expansion in the coming weeks as new acts are committed,

again sees the George Wein-produced gala reaching further beyond mainstream, traditional jazz. Among those set to perform the first time are Ornette Coleman and Prime Time, the most pointedly avant-garde ensemble yet featured at Playboy's Bowl shows.

Returning to headline that same Saturday (19) evening is Weather Report, who return on the bill again with the Dave Brubeck Quartet with guest Cal Tjader. Dexter Gordon's Quartet with guest Milt Jackson, Maynard Ferguson and his Orchestra and Wyld Bill Davison's Dixieland All-Stars featuring Eddie Miller on tenor sax.

The Sunday (20) package features Nancy Wilson with guests Benny Golson and Art Farmer, repeating a stage coupling first devised for a Japanese tour last year. Red Norvo and Tal Farlow's trio, Sporo Gyra

and an "All-Star Jam Session" starring Lionel Hampton with Annie Cobb, Milt Hinton, Clark Terry, Zoot Sims, Alan Dawson and others.

Sunday will also showcase a tribute to John Coltrane helmed by former Coltrane band leader McCoy Tyner. Worn held the press in attendance Tuesday that players being negotiated with as participants include Pharoah Sanders, Anthony T. Coleman, Art Farmer, Freddie Hubbard, Tony Williams and Bobby Hutcherson. No firm commitments were announced, however.

As was the case last year, Playboy Enterprises is also producing a schedule of free community jazz events tied to the festival. Those programs, which in past years included crafts, free concerts and film screenings, will again be held during the month prior to the actual Bowl dates, with a schedule of activities to be released shortly.

Even without the potential video revenues that cable and home video deals might bring, the festival itself already established as one of the most lucrative U.S. jazz packages. Weir noted that the past two years have both been complete sell-outs prior to the actual shows, with last year's weekend posting new Bowl records for the earliest sell-out—three days before the event—and the highest grossing non-charity promotion in Bowl history.

According to David Lewine, vice president of Playboy Productions and chief executive of the new Playboy Channel, negotiations for the proposed cable package are still underway, but a firm commitment from the best-known commercial act on the bill, Weather Report, already augurs well. Not only has he received preliminary agreement from the "electric blue" band for the acts scheduled, Lewine says the lure of a cable special and possible software spinoffs has also opened doors to

ALBUM SERIES REVIEW

Cab, Chick, Ella And Kirk Ignite Big MCA Release

LOS ANGELES—The first MCA release in its "Jazz Heritage" series in more than a year shapes up as a fascinating grab-bag of old performances, some of it well worth revisiting, and some perhaps better left in the vaults.

The 1930-31 Cab Calloway band was a far more sizable boisterous attraction than any other aggregation, thanks to the Calloway singing-singing band. Coleman, Armstrong in white tie, white tails and white foot-wear, the one-time law student pranced about the stage in a spectacular legal manner. He shooting and scuttling on tines like "Minnie The Moocher." "Trickination," "Some Of These Days" and "Kickin' The Gong Around" led a massive throng of white-clad Armstrongians, are contained in a new Calloway LP which highlights the MCA release now available.

Cab's antedote placed his musicians in a subordinate position. He was an exceptional outlier for its time with men like Foots Thomas, Bennie Payne and Leroy Maxey featured.

Second in importance, perhaps, is the album with little Chick Webb's orchestra. Recorded in the 1936-40 period for Decca, the tracks include "Sing Me A Swing Song," "It's Foxy," "If Dreams Come True" and "I Found My Yellow Black." La Bell's mix was an even better singer than she is in '32, and the band with Tadd Jordan, Teddy McRae, Sandy Williams and Wayman Carver was first rate, despite some untimely deaths.

The late Mary Lou Williams, tenor saxist Dick Wilson and clarinetist John Harrington, along with trombonist Teddy Donnelly, are the superior soloists in an LP comprising 14 tunes waxed by Andy Kirk's

Clouds of Joy in 1936-38. Most of the acts are instrumentalists, "Beulah Shufflin'" "Corky" and "A Mellow Bit Of Rhythm" among them. A rare alternate take of Mary Lou's memorable "Walkin' And Swaggin'" is a bonus.

Al Cooper's Savoy Sultans, at long last, take a respite with a 12-title LP which recalls memories of the 1938-41 period when they ruled the roost (along with Chick Webb) at Harlem's Savoy Ballroom. It was only a nine-piece outfit, true, but it swung madly and delighted the boppers.

The remaining entries, unfortunately, simply go back too far in time to have any sales potential today. A package of Chick Webb's jazz dating to the 1920s with Frank Teschemacher, Ed Condon, Red McKenzie, Wingy Manone and Bud Freeman—among others—has a few fleeting moments. The same can be said for Fletcher Henderson's crew of 1923-24, although Don Redman and Coleman Hawkins are audible. La Bell's 1929 disk offers 14 tracks and confirms his skill on trumpet, but the performances sound dreadfully ancient. Blues shouter "Sleepy" John Estes contains 16 tunes, all pleasing but none extraordinary. From 1925-40, and the 17 titles by Clarence Williams are strictly a curiosity from the 1927-34 era when recording was crude.

Still, more than 50 years on, these constitute a reasonably high budget average for MCA. Annotation is, with one exception, by European aficionados whose writing is barely average. The one exception is the notes by Stanley Deane for the Savoy Sultans' LP.

Virtually all the masters are dubbed from Decca originals.

DAVE DEXTER JR.

20 Years Of Jazz Dished By Phoenix Century Room

PHOENIX—For 20 years, the manapicous club tucked away on the second floor of an insurance building has served as a beacon for Arizona jazz enthusiasts. Now, the Century Sky Room, freshly remodeled and with new management, prepares to embark on its third decade of presenting quality local jazz entertainment, while eyeing an expansion into name booking.

The cozy venue opened originally as a private club for black businessmen. But over the years it has attracted a loyal following. Many popular local jazz performers, like sisters Francine and Margie Reed and Prince Shell, got their musical starts at the Century Sky Room. Noted national performers like Count Basie, McCallum and Lou Rawls have stopped by to sit in on concerts or to contribute to a jam session when they passed through town.

The Century Sky Room always has been a tightly budgeted operation that lacked the capital to attract top name national acts. "It was a tough sell, who took over club management in June, hopes to change that. He admits it will be a difficult undertaking. "As business grows, we will pick up additional revenue, we must bring top entertainment and high quality (national) performers." Knox says. "Right now we're not financially set for that."

In actuality, it is a measure of success

for the nightclub to have survived at all. It is only within the last five years that jazz has gained wide commercial appeal in Phoenix. In part, this is a result of the decision by KMGZ-FM, the NPR affiliate here, to program jazz exclusively. The station has thus given the fledgling jazz community a rallying point.

Knox says the Sky Room managed to survive in the face of a slowly over the years through good management. The club attracts an older crowd.

"I don't cater to the teens or 20s," he says. The club features local vocalist Dorothy Grayson and James Fish Price on weekends. Week nights, Sam James and Willis Williams are the main attraction. There is an open jam session on Sunday nights that attracts as many as 15 musicians. On Thursdays, taped and recorded jazz is played and patrons can hear their own old jazz albums to be played on the sound system. There is a \$2 cover on weekends.

In the recently completed renovation, the front bar and bar were remodeled. New carpeting was added along with ceiling fans and baggageman tables and seating capacity was raised from 90 to more than 100.

The Sky Room will celebrate its 20th anniversary in March with a jazz event. The event is an open jam for the local performers who got their start there.

AL SENIA

Billboard's Best Selling LPs

Savoy For Week Ending 2/26/82

THIS WEEK	LAST WEEK	TITLE	Artist, Label & Number (Dist. Label)
1	1	COME MORNING	George Harrison - EMI 825
2	13	THE GEORGE HARRISON COLLECTION	George Harrison - EMI 825
3	11	DIRECTOR'S CHOICE	Warner Bros. 925 364
4	3	BRAVING ARI	Nonesuch, Warner Bros. 925 364
5	12	ELECTRIC HORIZONS	Warner Bros. 925 364
6	6	REFLECTIONS	Capitol Records, A&M 925 364
7	7	HOUSE TRUTH	Capitol Records, A&M 925 364
8	5	CRAY FOR YOU	Capitol Records, A&M 925 364
9	2	FREE TIME	Capitol Records, A&M 925 364
10	4	MYSTICAL ADVENTURE	Capitol Records, A&M 925 364
11	14	SOMETHING ABOUT YOU	Capitol Records, A&M 925 364
12	19	SOLID GROUND	Capitol Records, A&M 925 364
13	21	WYNNON MARGALIS	Capitol Records, A&M 925 364
14	15	LETTERS OF AN ICE	Capitol Records, A&M 925 364
15	16	KNOW OF THE TIMES	Capitol Records, A&M 925 364
16	22	SLEEPLESS	Capitol Records, A&M 925 364
17	41	THE DANCE	Capitol Records, A&M 925 364
18	11	STANDING STILL	Capitol Records, A&M 925 364
19	25	FULL MOON	Capitol Records, A&M 925 364
20	20	EVERY HOME SHOULD HAVE	Capitol Records, A&M 925 364
21	27	AS FALLS WINTER SO FALLS WINTER FALLS	Capitol Records, A&M 925 364
22	23	R I DANCE AND HEAR MUSIC	Capitol Records, A&M 925 364
23	14	SIX	Capitol Records, A&M 925 364
24	24	PIECES OF A DREAM	Capitol Records, A&M 925 364
25	34	CHARITY OF FEEL	Capitol Records, A&M 925 364

THIS WEEK	LAST WEEK	TITLE	Artist, Label & Number (Dist. Label)
1	1	SHAKY'S MACHINE	Shakyl's Machine - A&M 925 364
2	2	FREE LANCING	Shakyl's Machine - A&M 925 364
3	12	HELLO HORIZON	Shakyl's Machine - A&M 925 364
4	3	WHEELHART	Shakyl's Machine - A&M 925 364
5	5	THE BEST OF SHAKYL'S MACHINE	Shakyl's Machine - A&M 925 364
6	6	TRANSFER	Shakyl's Machine - A&M 925 364
7	7	ENDLESS FLIGHT	Shakyl's Machine - A&M 925 364
8	8	BALLADS BY FOUR	Shakyl's Machine - A&M 925 364
9	9	THE MAN WITH THE HOOP	Shakyl's Machine - A&M 925 364
10	10	THE SHOT ME DOWN	Shakyl's Machine - A&M 925 364
11	11	LOVE BIRD	Shakyl's Machine - A&M 925 364
12	12	SHARP SHARP SHARP	Shakyl's Machine - A&M 925 364
13	13	ONE SEPTIMETER AFTERNOON	Shakyl's Machine - A&M 925 364
14	14	JOHN PLAYS BACK REVERENCE	Shakyl's Machine - A&M 925 364
15	15	CONCEPTION	Shakyl's Machine - A&M 925 364
16	16	THE MAN WITH THE HOOP	Shakyl's Machine - A&M 925 364
17	17	LOVE BIRD	Shakyl's Machine - A&M 925 364
18	18	SHARP SHARP SHARP	Shakyl's Machine - A&M 925 364
19	19	ONE SEPTIMETER AFTERNOON	Shakyl's Machine - A&M 925 364
20	20	JOHN PLAYS BACK REVERENCE	Shakyl's Machine - A&M 925 364
21	21	CONCEPTION	Shakyl's Machine - A&M 925 364
22	22	THE MAN WITH THE HOOP	Shakyl's Machine - A&M 925 364
23	23	LOVE BIRD	Shakyl's Machine - A&M 925 364
24	24	SHARP SHARP SHARP	Shakyl's Machine - A&M 925 364
25	25	ONE SEPTIMETER AFTERNOON	Shakyl's Machine - A&M 925 364

agging style has yielded several comments to all the sleeves, starting with the use of "fine gallery art or photography" for each title's cover, bordered to allow the Elektra/Musicon logo to be centered on the bottom of the front, artists or their collaborators stand in for the usual liner note writers, and Lundvall himself contributes a written statement to the inner sleeve, which he says he'll update periodically.

Forthcoming releases will feature both new signings and historical recordings to all the sleeves, starting with the use of "fine gallery art or photography" for each title's cover, bordered to allow the Elektra/Musicon logo to be centered on the bottom of the front, artists or their collaborators stand in for the usual liner note writers, and Lundvall himself contributes a written statement to the inner sleeve, which he says he'll update periodically.

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Superscripts are used in these products to designate the greatest sales week (Prime Market), the week of the album's greatest sales (Peak Market), and the week of the album's greatest sales (Peak Market). All sales are in thousands of units (unless indicated by *). Recording industry data is based on sales of 1,000,000 units (unless indicated by *).

14	★	GET ON UP WITH LOVE/TONIGHT—Suzi Q—RCA Atlantic (LP) SP 19328	49	★	MOORE—EMI (LP) SP 17060
21	★	IN THE RAM—Whingers—Solar (LP) EAS 21	52	★	LIFE IN SPACE—Mayday—A&M (LP) SP 17180
14	★	GENIUS OF LOVE/WORDY RAPPINHOOD—Tom Tom Club—Sire Warner Bros. (LP/12 inch) SPK 3678/OSBF 49817	51	★	WHAT DOES IT TAKE—Amy Botton—Importe/12 (EP) MP 3144A
15	★	JAPANESE BOY—Anekia—Handshake (12 inch) WNS02623	50	★	CAN'T BE FUNNY/COWBOYS IN AFRICA—Bush Tetras—Sire (EP) TEES 1208
16	★	WATCH OUT—Brandi Wells—WHOT (LP) FW37668	46	★	THE BEAT ESCAPE—Fingerpritz—Sire (LP) TEES 1001
17	★	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) ATL 14163	28	★	LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618
18	★	QUICK SLICK OUT THE BOX/CAN'T SHAKE YOUR LOVE—Sweet Enigma (LP) TB 3768H	38	★	JUST CAN'T GET ENOUGH—Dagheche Made—Sire/Warner Bros. (LP) SBK 3642
19	★	GIGOLO—Brandi Wells—Epic (LP) BEC 37540	29	★	FUNGI MAMA (BEOPAFUNKDISCULP50)—Tom Brown—Atlantic (LP) GRP 5507
36	★	BURNIN' UP SO GOOD SO RIGHT—Imagination—RCA (LP) MCA 5271	58	★	MAKE UP YOUR MIND—Aurra—Salibout (LP/12 inch) SA 8551/SB 360
26	★	SHAKE IT UP/CRUISER—The Cars—Elektra (LP) 35587	55	★	SPRING IN ITALY—Slow Children—Ensign/RCA (LP) BXL 1 4204
27	★	DON'T YOU WANT ME/OPEN YOUR HEART—Human League—A&M (LP) SP4852	57	★	DON'T TURN YOUR BACK ON LOVE—Eloise Whitaker—Destiny (LP/12 inch) DLA 10006/DT 3028
23	★	THIS IS RADIO GLASH—The Clash—Epic (12 inch) 432682	46	★	LET'S GROOVE/I'VE HAD ENOUGH—Earth, Wind & Fire—Columbia (LP) TC 37548
33	★	THE VISITOR/WHEN ALL IS SAID AND DONE—ABBA—Atlantic (LP) SD 19332	59	★	ABACAB—Genesis—Atlantic (LP) SD 19313
30	★	HELP IS ON THE WAY—Whatnauts—Harlem International (12 inch) HIR 110	56	★	SPIRIT OF THE DANCER—Evelyn King—RCA (LP/12 inch) AFL 13962/PD 13018
34	★	U TURN ME ON—Tomorrow 3 Edition—RCA Atlantic (12 inch) DM 4825	60	★	BREAKAWAY—Pure Energy—Prism (12 inch) PDS 420
27	★	I DON'T KNOW WHAT IT IS/HOMOSAPIENS—Pete Shelley—Genetic (LP/12 inch) Import	61	★	GOLDENES SPIELZEUG/EEL QUE—D A F—Virgin (LP) Import
24	★	DESIGNER MUSIC/HOLD ME DOWN—Lipps Inc.—Casablanca (LP) NBLP 7262	62	★	ALL NIGHT—Bonnie Forman—Wave (12 inch) CM 120
29	★	SIXTY NINE—Brooklyn Express—One Way Records (12 inch) OW003A	63	★	(THE BEST PART OF) BREAKIN' UP—Roni Griffith—Vanguard (12 inch) SPV 54 A
35	★	CENTERFOLD/FLAMETHROWER—J. Geils Band—EMI (LP) SDD 17062	53	★	FAVORITE SHIRT/BOY MEETS GIRL—Haircut 100—Arista (12 inch) Import
31	★	MODERN LOVE IS AUTOMATIC/TELECOMMUNICATION—Flock of Seagulls—Jive/Arista (EP) VK 22001	59	★	WORK THAT SUCKER TO DEATH—Xavier—Liberty (12 inch) SP90 212



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GLAD TO KNOW YOU/3,000,000 SYNTHS
QUESTIONAIRE

Chas Jankel
A&M (LP) SP 4885



NON COMMERCIAL 12 inch

MORT FINK EXPLAINS

Logic Behind Warner Rents

Continued from page 4

how can dealers offer a wide selection of titles when they have to pay \$72 per tape which they're being charged now—and up?

"If there is the opportunity for the studio to harness the rental option of consumers, this is a good business

with the dealer. We always intended to sell some titles."

Fink explains that the original thought behind rental-only was to provide the dealer with the product he needs when he needs it. A new release generates more rental activity, meaning a dealer needs more copies

"We made a mistake and I don't mind admitting it."

We decided to make a big impact with whatever program we introduced, rather than just put out new titles in different packaging.

All along, we felt enforcement was the key to making our plan work. We wanted to make a point

of those titles. But when the title loses its appeal, the dealer is stuck with used inventory.

"The dealer should have the product when he needs it to rent, but he shouldn't have to bear the inventory responsibility when income stops

coming in on it, Fink says. Thus was rental only born.

"What we found was that if a consumer didn't care to see a particular movie, you couldn't rent it or sell it at any price. But if he wanted to see an older movie, such as 'Summer of '42,' he didn't expect to pay less to rent that title. The dealer did expect to pay less, however."

Partly because WHV had given every title the same lease fee, dealers objected to the plan. Less popular titles are now priced less. And there are dealers now, says Fink, who take only the less expensive titles for their inventories.

One of the most difficult problems with the video industry today, according to Fink, is that it is "oversold." There are 2.5 million homes with VCRs, and about 1.8 million actively using prerecorded video. Between 80% and 90% of those are renting. And I hear there are 10,000 storefronts offering prerecorded product.

"There are too many cassettes, too many dealers, too many people rushing into this business. It's a valuable business, but it needs to be nurtured and developed in an orderly way."

"You'll kill home video with a take-the-money-and-run attitude. If you make a big profit on a title, fast, it gets less valuable for other delivery systems, such as cable tv. Home video is valuable because no one can tape it off the air."

Fink therefore advocates a home video window before release of a title to cable tv. This, he says, protects the rights holder and allows the consumer to continue to have a wide selection of titles.

That selection is soon to include original made-for-video productions from WHV. "Our top priority in 1981 was to attack the rental issue," Fink says, "and in 1982 it's to find out about music on video, to invest in original video music and see what happens."

"The next 12 to 18 months we'll be working closely with Warner, Elektra/Axium and Atlantic to develop acts for video. If it works, it will be a big area."

Fink concedes, though, that video music is not pre-sold the way a movie is when it reaches home video distribution. Any programs developed by Warner would appear also on cable, to recoup expenses and to promote the project. It is possible, he says, that WHV will come out with new music on videocassette rather than just a "video album" of a proven audio recording.

Other original productions are being developed in the area of children's programming and animation. "We're working on non-mass market programs, investing in non-movie picture areas."

Fink believes the answer to the problem of competing formats and expensive software production lies in "in-chip video systems." It's the next big step, and will become the format worldwide.

"Matsushita will try to get as much as possible out of its existing system, and continue to develop it until it's propitious to introduce 'in-chip'."

Open 2 Stores

NEW YORK — Video-To-Go, Inc., a three-store video software chain here, has opened two additional Manhattan outlets.



TOSHIBA VIDEO—Toshiba's new IK-1900 incorporates a Nikon lens, believed to be the first color home video camera to do that. Suggested list: \$995.



LONG PLAY—Technicolor's new V-150 tape now enables this 1/4-inch VCR format to record and playback tapes up to 2 1/2 hours long. It's expected the new tape will be made available to software makers for pre-recording purposes.



100 CLEANINGS—Recoton's V107 VHS video head cleaner, retailing for \$26.99, provides up to 100 cleaning operations in a vcr. A Beta version (V109) is also available.



CLEAN HEAD—Audio-Technica is yet another audio manufacturer to offer video accessory product with a VHS-format video head cleaner. A Beta version is also available.

Billboard

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Survey For Week Ending 2/20/82

Videocassette Top 25 Rentals

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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	3	3	PATERNITY	Paramount Pictures; Paramount Home Video 1401
2	1	3	AN AMERICAN HEROES: I IN LONDON	MCA T-1004
3	4	3	MOMMIE DEAREST	Paramount Pictures; Paramount Home Video 1263
4	2	3	APOCALYPSE NOW	Paramount Pictures; Paramount Home Video 2306
5	6	3	STIR CRAZY	Columbia Pictures 10248E
6	7	3	FOUR SEASONS	VCA T-1003
7	1	3	THIEL	20th Century Fox Video 4550
8	5	3	CLASH OF THE TITANS	MGM-CBS 700074
9	10	3	TEXAS CHAINSAW MASSACRE	Warner Video 134
10	11	3	DOGS OF WAR	20th Century Fox Video 4569
11	19	3	FRIDAY THE 13TH II	Paramount Pictures; Paramount Home Video 1457
12	24	3	AIRPLANE	Paramount Pictures; Paramount Home Video 1305
13	13	3	THE POSTMAN ALWAYS RINGS TWICE	MGM-CBS Home Video 700071
14	15	3	BLUE LAGOON	Columbia Pictures 100752
15	11	3	ATLANTIC CITY	Paramount Pictures; Paramount Home Video 1460
16	17	3	HELL NIGHT	MGM Home Entertainment M157
17	16	3	FIRST MONDAY IN OCTOBER	Paramount Pictures; Paramount Home Video 1408
18	18	3	BREAKER MORANT	Columbia Pictures Industries Inc.; Columbia Pictures Home Enter 8300
19	23	3	KRAMER VS. KRAMER	Columbia Pictures 10355
20	20	3	SOMEWHERE IN TIME	Universal City Studios, Inc. MCA Distributing Corporation 64074
21	9	3	SUPERMAN II	Warner Bros. Inc. Warner Home Video 61120
22	14	3	USED CARS	Columbia Pictures 10557
23	13	3	SUPERMAN	D.C. Comics; Warner Home Video 1013
24	17	3	HEATBALLS	Paramount Pictures; Paramount Home Video 1324
25	13	3	MANIC	MGM Home Entertainment 155

THANKS GRAMMY, FOR PRAISING OUR KIDS.



Optical Programming Associates wishes to thank the National Academy of Recording Arts and Sciences for nominating The First National Kidisc for the first Grammy ever given in the category of Video Of The Year.

We're very gratified that the Academy recognized the Kidisc and we wish to congratulate Bruce Seth Green

and MCA VIDEODISC for the creation of this breakthrough in participative programming designed specifically for the at-home audience. And we at OPA will continue to produce outstanding original programming such as The First National Kidisc, The Master Cooking Course with Craig Claiborne and Pierre Franey, and How to Watch Pro Football.



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Optical Programming Associates is a joint venture of MCA VIDEODISC, INC., Pioneer Video, Inc., and Magnavox Productions, Inc.
formed to create, develop or produce programming that makes best use of the unique features of the LaserVision videodisc system.
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RCA Notches Software Progress

Kuhn Admits That Disk Sales Topped Expectations

By EDWARD MORRIS

NASHVILLE—While movies will continue to dominate RCA's Select-A-Vision videocassette catalog, division president Thomas G. Kuhn says there will be a significant increase in original programming, particularly in software sales. Kuhn was in Nashville last week to speak at an RCA consumer electronics convention, which attracted about 70 distributors.

Devoing any disappointment with the division's sales performance since the system went on the market last March, Kuhn says RCA exceeded its 1981 projections for CED software sales. The target was 2 million disks, he notes, but that actual sales were 2.1 million. He says CED player sales were 105,000, well under the predicted 200,000 units, and that he believes this factor has led to negative reports within the industry about the system's success.

The sales surprise, according to

Kuhn, is that consumers are buying videocassettes at a faster rate than expected. Those who have had players for eight months or longer, he says, own an average of 23 video albums, while those with players for six or more months have an average library of 21.

Video album clubs, similar to record clubs, are a distinct marketing possibility, Kuhn says, when the "player population" merits.

Software prices are not expected to rise during the coming year, Kuhn says, adding that RCA has 100 disks for sale under \$30 each. Estimates are that 160 titles will be added this year, bringing the total RCA offerings to more than 300 selections. In addition, the company distributes about 100 MGM/CBS Home Video titles.

In June, RCA will begin producing stereo videocassettes. It has not been announced what the first stereo of-

ferring will be, but the company recently did a Bob Welch project in stereo in conjunction with RCA Records and MTV Music Television. Kuhn says that cable play will play an increasingly important promotional role for videocassettes, just as radio has done for records.

Although Kuhn foresees the possibility of simultaneous video and audio releases on an even greater scale, he doesn't believe the video will be a matching format to the audio album—as is common now in printed music. For one thing, he notes, the music videocassette will have 70 to 75 minutes of playing time, more than twice that of a record album. The most likely format for early video musical projects, Kuhn predicts, will be recordings of actual concert performances, primarily because "it's the cheapest to do."

Other formats will include documentaries about the artists and specially designed visuals to fit different pieces of music, Kuhn adds.

Besides in-house projects, Kuhn says the company is beginning to make development deals with independent producers.

Asserting that RCA would never offer "hardcore pornography" to consumers, Kuhn explains that it might sell movies that carry an "X" rating. "Sometimes the rating is based on language," he notes. "When 'Midnight Cowboy' first came out, it was given an 'X' rating. But we would carry a movie like that."

Billboard photo by Chuck Peltz

BUSS TO ITALY—A Kias performance at New York's Studio 54 was transmitted live via satellite to the San Remo Music Festival in Italy. Shown left to right are Michael Bernhart, director of the project, Charles Benanti, president of Soundworks, the Studio 54-associated studio that handled sound; and Mark Fleischman, owner of Studio 54.

Cross-Merchandising Ploy For Charlie Daniels Event

NEW YORK—A Charlie Daniels Band concert telecast live over MTV Music Television last September has been edited down to 75 minutes and is now the subject of a major cross-merchandising effort by CBS Video Enterprises, MTV and Epic Records.

The Charlie Daniels Band: The Saratoga Concert features concert footage and two "conceptualized" songs. It was filmed in Saratoga Springs and North Carolina, and will be released on videocassette in March to coincide with two other events: an MTV telecast of the release of the band's new Epic album,

"Windows." The March MTV telecast will be paired with a simulcast over a radio network to be announced. The simulcast will be supported by coped advertising with record and video stores, as well as trade and consumer advertising.

The program will be released on CED videocassette in June, the first made-for-home-video stereo CED disk.

Material performed includes three songs from the new album. The two conceptualized songs are "The Legend Of Wooley Swamp" and "Carolina I Remember You."

Dutch Tradesters Unite

AMSTERDAM—More than a dozen of Holland's biggest video producers and distributors have banded together to form a new trade body, the Dutch Asm of Video Suppliers. It was scheduled to hold its first meeting in Utrecht Monday (15).

The Asm sprang from an initiative by Theo Van Der Schaaf, head of the country's largest home video rental firm, European Video Club. Its main aim is to examine the extent of video piracy in Holland, which EVC's Frans Versteeg estimates as accounting for between 20-30% of the total videocassette market.

Close links will be established with trade bodies like NVPI, the Dutch branch of IFPI, authors' and copyright society BUMA/STEMRA and the Netherlands Cinematographic Assn.

And a national communication center has been set up, where cases of video piracy can be registered with a minimum of red tape.

Legal help will come from lawyer and copyright specialist Ed Engels, a BUMA/STEMRA advisor, and a major battle against the pirates is in prospect here, with the first law suit against video pirates likely this summer.

Billboard

Survey For Week End of 2/20/82

Videocassette Top 40

These are best selling videocassettes compiled from retail sales, including releases on both Beta & VHS formats.

The Week	Last Week	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	4	4	MOMME DEAREST (ITA)	Paramount Pictures, Paramount Home Video 1263
2	10	10	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
3	4	4	PATERNITY (ITA)	Paramount Pictures, Paramount Home Video 1401
4	3	3	APOLCALYPSE NOW (ITA)	Paramount Pictures, Paramount Home Video 2306
5	5	5	CLASH OF THE TITANS	MGM/CBS Home Video 700074
6	6	18	STAY CRAZY (ITA)	Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment 10248E
7	8	10	FOUR SEASONS (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77003
8	9	15	ATLANTIC CITY	Paramount Pictures, Paramount Home Video 1460
9	10	14	KRAMER VS. KRAMER (ITA)	Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment 103355
10	28	4	FIRST MONDAY IN OCTOBER	Paramount Pictures, Paramount Home Video 1408
11	7	18	THE BLUE LAGOON (ITA)	Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment 10023E
12	19	14	THE POSTMAN ALWAYS RINGS TWICE	MGM/CBS Home Video 700077
13	12	18	ENDLESS LOVE (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77001
14	14	14	THE THIEF	20th Century-Fox Video 4550
15	17	26	NIGHTWINGS (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77000
16	22	21	BUSTIN' LOOSE (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77002
17	29	14	THE MALTESE FALCON	20th Century-Fox Video 4530
18	32	2	STUDENT BODY	Paramount Pictures, Paramount Home Video 1476
19	13	5	ROLLERBALL	20th Century-Fox Video 4559
20	23	2	TEXAS CHAINSAW MASSACRE	Wizard Video 034
21	16	10	BREAKER MORAN	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10330
22	18	21	THE JAZZ SINGER (ITA)	Paramount Pictures, Paramount Home Video 2305
23	25	7	TAKE THIS JOB AND SHOVE IT	20th Century-Fox Video 4076 30
24	25	13	BACK ROAD	MGM/CBS Home Video 70071
25	11	12	DOGS OF WAR	20th Century-Fox Video 4563
26	20	7	THE ADVENTURES OF KIDN HODD	20th Century-Fox Video 4540 30
27	21	26	RAGING BULL (ITA)	United Artists, 20th Century-Fox Video 4523
28	17	15	THE FAN	Paramount Pictures, Paramount Home Video 1465
29	26	16	FRIDAY THE 13TH II (ITA)	Paramount Pictures, Paramount Home Video 1457
30	30	34	APPLAUSE (ITA)	Paramount Pictures, Paramount Home Video 1305
31	31	5	MAGNIFICENT SEVEN	20th Century-Fox Video 4553
32	28	28	CASABLANCA (ITA)	United Artists, 20th Century-Fox Video 4514
33	27	6	GOODFATHER EPIC	Paramount Pictures, Paramount Home Video 8480
34	35	37	DIRTYHART PEOPLE (ITA)	Paramount Pictures, Paramount Home Video 8564
35	15	15	HEATSEALS	Paramount Pictures, Paramount Home Video 1324
36	36	17	GREAT ESCAPE	20th Century-Fox Video 4558 30
37	24	17	THE CONTINO	Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment 10124E
38	39	6	THE CONVERSATION	Paramount Pictures, Paramount Home Video 2307
39	36	2	VICTORY	MGM/CBS Home Video 600108
40	34	2	THE ONE & ONLY	Paramount Pictures, Paramount Home Video 8562

Recording Industry Of America sales for last week of 25,000 units only (\$1,800,000 after returns) (Data indicated by *). A new recording industry Of America sales of \$2,000,000 (after returns) (Data indicated by triangle) (ITA) International Title "One And Only" sales of at least \$1,800,000 at last price value (Data indicated by 1/8) week.

Compatibility Issue Slows Acceptance Of CX Process

Continued from page 3

plan, as it eliminates the need for dual inventory.

However, controversy over CX compatibility is ongoing with evidence indicating that even CBS itself is divided on the question.

Failure to sell compatibility makes a rapid rollout of the system less likely, and the compatibility question also is particularly critical in the classical music area where the CX program needs to be bolstered with releases that offer big impact wide dynamic sonic material. Such product has not been forthcoming from CBS itself, as the Masterworks division, has not yet wanted to risk more than a handful of new releases in CX.

And, the sensitivity of the issue which got underway about five years ahead of CX, has approximately 150 albums in release and is also offered in cassette on a trial basis.

Both systems are an attempt to circumvent analog recording losses and other pressing related technical limitations by introducing signal compression in disk mastering and controlling compression in playback. The main difference between CX and DX is that the latter system makes no compatibility claim.

From a purely business point of view, because it uses less stringent quality control—could represent substantial production costs savings for the industry.

Though the "compatibility" question remains a subjective issue, many engineers and producers believe CBS has underestimated the sophistication of today's listeners. While some CX critics concede that "compatibility" may hold water in pop releases—where wide dynamics are not generally a part of the production—classical music recordings make far wider use of dynamic range and appeal to a more sophisticated audience.

Indeed, it was reported by CBS Technology Center engineers at the January CES in Las Vegas that Masterworks would temporarily remain outside the program, waiting for a larger population of decoders before making entry.

The CX system has not been backed by releases from other major labels, either. However CBS claims this does not stem from a failure to establish compatibility.

CBS is going ahead with the CX system's promotion and recently introduced its CX newsletter for the trade. The company also has approximately 70 major rock, pop, jazz, folk and classical catalog titles.

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in the encoding pipeline, which could provide the needed software infusion. This month, CBS also announced the release of a \$125 wholesale CX-encoded sampler.

According to Jamison, CX will have to crack through barriers imposed by initial reactions to the system. However, Jamison now admits CBS will have to do some in building up the program's software side.

At the June Consumer Electronics Show last year, for example, WEA issued a statement in support of CX. To date, however, no label in the WEA family has a CX-encoded LP scheduled.

"This is our ball and the other major record companies are going to let us carry it," comments Jamison. "They are our competitors and they are recognizing that in the way they're leaving us to do this alone."

One point emphasized by Jamison is that CX is not a "turn key" technology. He stresses that increasing familiarity with the mastering process has brought better and better results.

On the hardware side, almost 20 manufacturers now are licensed for the decoder technology, and work continues on developing on a CX miniaturized circuit—"chip"—which could greatly speed decoder penetration of the market.

Companies making decoders today admit that production and sales are being held back due to the low availability of the encoded software. However, the chip's availability—possibly in 1982—will allow decoder pricing to be cut dramatically to about \$50 per unit, it believes.

And, at least one Japanese manufacturer Toshiba, also will bolster CX as it reportedly is set to put the circuit into a low-price receiver to be shipped in June 1983.

CX also has made headway in videodisc licensing, an area where "compatibility" is not a major concern. In audio disc production, however, CBS still has to win over a large segment of producers and engineers.

Meanwhile, the electronics firms manufacturing decoders do not bode their impatience with CBS' slow release practices to date.

One of the first companies signing on, MXR, says audio dealer promo-

tions hinge on more encoded releases—particularly some featuring big name pop acts.

"All of CBS hasn't been behind the process," concedes MXR's Richard Neatour. "There are a few select titles that they are responsible for getting the CX process out to the public. They've been mostly doing it on their own."

Neatour said MXR had been informed of the Masterworks division's decision not to go with new releases in CX until broader hardware penetration was achieved.

"We're not going to get the massive numbers of records we were promised, which is a big disappointment," Neatour notes.

At CM Labs, another decoder manufacturer, president Geoff Hall still believes CX will get airborne. But Hall accuses MXR executives of "not pulling their weight" and calls for heavier promotion on top of significant releases.

"I think CX now is a dead issue temporarily," Hall conceded. "If they do release 70 records, and some of them are classical, the thing is go. And if they don't do it the thing is not go and I'm stuck with a lot of sheet metal and a lot of printed circuit boards."

Hall added that his company took back more decoders in January than it shipped.

Studio Remodeled

LOS ANGELES—The Music Source, formerly the Music Farm, a recording studio in Seattle, has remodeled, adding a new MC1 600 Series console.

As the Music Farm, the facility has operated in Seattle since 1969 under owner Jim Wolfe, expanding from an 8-track to 24-track facility.

Services now available include 24-track recording and mixing, voiceover production for radio and television commercials and tape dubbing. Future plans call for installation of video equipment.

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- (1) Ampex ATR100 Recorder, Part #4010296
- (1) Ampex ATR700 Recorder, Part #4010273-01
- (1) L. Cassette Erae, Machines including custom development cost
- (1) QC11 Quality Control Reproducer, Cassette w/ constant tension (220V/50Hz)
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DIGITAL BREAK—Epic vice president/associate producer John Boylyn, right, takes a break during the midtown of the Charlie Daniels Band's new "Windows" LP at Record Plant. The LP was recorded using multi-track at Nashville's Woodland Sound with digital aspects handled by L.A.'s Digital Magnetics. The album was then edited with Sony's DAE-1100 digital editor and mastered at Capitol by Wally Traugott. Looking on are digital engineer Jim Pace, left, and Boylyn's veteran engineering son, Paul Grupp.



"Black Magic" from AKG

AKG Bows New Gear in Frankfurt

NEW YORK—New products from AKG Acoustics include two microphones, a microphone preamplifier, a two-channel reverberation unit and two power supply units. The products are being shown in Frankfurt at the Music Fair held from Feb. 13-17, and at the AES convention in Montreal March 2-5. The C535B "Black Magic" mike is a pressure gradient receiver with cardioid polar response. An integral switch allows a combination of pre-amplifier and filter. The wire mesh grille may be removed.

For musicians who are just starting out, AKG has miniaturized the AKG D80 microphone, designed primarily for use on vocals. The company claims a "pronounced bass boost" helps vocals that have not been fully trained. Cardioid polar response is uniform over the entire frequency range (60 Hz to 16 kHz). Included is a 16-foot cable and an instruction manual.

For its existing Consumer Microphone Modular System (CMS), AKG has added a new microphone preamp, in view, the company says, of the increasing use of digital technology in studios. The design of AKG-MDB therefore anticipates future developments.

AKG's new BX25 two-channel reverberation unit is a revised version of the BX20 with reduced use and weight as well as improved sound qualities. A high-cut filter has been incorporated at the input/reverb drive amplifier. The reverb section itself has been separated from the electronics and from channel to channel for easier service.

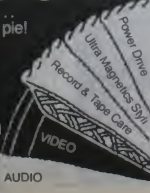
Two models are available, one with a digital delay module. The latter provides a remote mix control between pure reverb signal and reverb plus individual reflections. The discrete reflections are available as reflections only or in connection and mixed with the reverb control.

Finally, there are two new power supply units for condenser microphones from AKG. The supplies may be used in connection with both symmetrical and nonsymmetrical amplifier inputs.

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Audiophile Recordings

Spotlight

FALLA: THE THREE CORNERED HAT (CD, PLITE)-Mexico State Symphony Orchestra, distributed by Discworld, \$15.

Falla's "Three Cornered Hat" ranks high on the popularity poll of 20th century ballet scores; enormous musical character and brilliance are here and many of the score's rhythmically breathtaking pages are virtually a calling card for the Spanish musical idiom. Bata and his Mexican orchestra are quite magnificent, delivering the score with great assurance and flair and a special, idiomatic quality one expects from musicians in a Spanish-speaking land. The album's score, however, is a puzzle; the sound appears to have been dramatically compressed. This is quite odd in a digital album. Nonetheless, dynamics are clearly a drawback here, and playing this album through dynamic range expansion circuitry makes all the difference in the world in how vital and expressive it sounds.



FRESH AIR!—Manheim Steamroller, American Gramaphone MG370, distributed by American Gramaphone, \$15.

Omaha-based Manheim Steamroller is a group that has customized its sound to the audiophile record market. The group's materials are derived from 18th century classical music and contemporary pop—a borrowing of some hooks from both schools fused into a contemporary style production effort. Sometimes the results are contrived but on this fourth album the brew is a tasty one. The group's extensive use of such fiddle instruments as lute and harpsichord places one foot squarely in the 18th century—the era of the "Manheim" classical style. Here, there also some powerful classical pop organ here. The powerful sonic hooks of contemporary pop also are present—"Steampunk" apparently refers to old—and pounding rock drumming and electronic synthesizer play a prominent role. "Major Toccata" (side one, cut one) is a good example of the fusion and the group's somewhat off-the-wall sound of musical pop—with organ conjuring an 18th century cathedral while a rock drummer is set loose in the choir loft. In another song, "Dancing Flames" (side two, band two), sets harpsichord and piano against contemporary rhythms and string arrangements, and it also the album's most musically accomplished cut. The group also deserves high marks on the production which extensively explores the spatial possibilities of two-channel sound and is quite impressive in overall range and fullness. On all counts this seems to be the group's best effort yet. One criticism, though: the album is labeled "Digital Recording" which in actuality the case. Most tracks originated on multi-track analog, mix down and some piano were recorded on Sony 1600 digital. Still, the digital master adds quite a lot of clarity.

NEW YORK—Enabel Music's portable recording system has been on location for Doris Broad casting's King David Flower. Music and Silver Eagle network radio broadcasts. Artists recently taped include Joan Jett and the Blackhearts (the Red, New York), Bad Ties (Pittsburgh, New Jersey) and the Henry Paul Band (Troy, New York). Engineering by Randy Errazti, with assistance from Gary Geller.

On Long Island at Reginald Sound Studios in Syosset, Bob Oyster Cult's new double live album is underway. Sandy Pearlman and George Garamus are producing the project, due in March from CBS Records. In the console are Gerardo and assistant engineer Paul Manelli.

In Lehigh, N.J., Posse recording artist Joe Siromio is at work with the r&b group the Synth city. The band is of Jericho Sound Labs, being produced by Simon and Lann Pandaris.

In Syracuse, N.Y., at Blue Hill Studio, Mark Doyle has completed production on singles for the Ralston and the New York Flyers.

Studio Track

At Audio Innovations in Pittsburgh, Al Mansberg is recording new material with Neal Paul Stankey producing. Engineer John Struthers, with Danny O'Garra assisting. Bakers in the Sky is mixing its new album with producer Jim Sefton and engineer David Markowitz. Technical support supplied by Patrick Padovani. And the Racket is recording an album with Struthers producing and engineering. McGarrie assisting and co-producing.

Recent activity at the Chicago Recording Company in (of course) Chicago. Sys member James Young produced a mixdown of live concert tapes of the group for broadcast on the CBC. In press are Bob Knight and Phil Romano. Romano also engineered a session with Epic artists Survivor. And Spooner, a Wisconsin band, mixed their debut album on Mountain Railroad Records. Producer was Gary Klebe, engineer Mark Neuberger.

In Detroit, at Tavish Sound, Sarikade is finishing work on their latest project for Platinum. Mike recently finished an album with Roger Whittaker at Sound Emporium in Nashville. At Ocean Sound in Atlanta, Cannon is laying down tracks with Larry Backhaus producing and Tom Roca engineering with Ted Williams as mixing. The artist Hamilton Buchanan is producing himself. Engineering is Alan Wright and Rick with Kathryn assisting.

Arctic Sea Level finishing up an album at Quadrasonic in Nashville, with producer Steve Gibson and Rick Schaefer as engineer. Also at Quadrasonic, Richard Dark is producing Lynn Anderson with Willy Pomeroy behind the board. The Oak Ridge Boys band cutting tracks with producer Tony Brown and engineer Gene Escheibach.

At Peter's Place in Nashville, Aaron Brown producing Aaron Williams with Al Pacheco engineering. Paul Franklin is working on a new album under his own production with Pacheco engineering.

The west coast also has its share of activity, with plenty of projects underway in Los Angeles.

Henry Levy is producing Jim Kaplan at A&M Studios for Elektra/Asylum. C. Kaplan assisting.

Soundcastle acting. Rick Landau producing Jim Newman for Capitol. Joe Ciccarelli on engineering. Mike Gossman producing. Robbie Adams producing. Andy Williams for CBS. Bartie Chute engineering. David Marquette assisting. And John Mills co-producing. Peter for Atlantic with the band Mills in engineering and David Marquette assisting.

Dennis "Horse" Froelander producing the New Town Pages at Record Plant, Rick DeLuna engineering. Kevin Eddy assisting.

Bob Cadin producing Kepper for RCA at Soundcastle.

At Group IV Recording, Dennis Sanders and Greg Griffin at the board for Billy Goldenberg, scoring a film. Segment "But Seriously, Folks" for MGM.

Danley Twilley finishing up an LP for EMI/Liberty at Perspective Sound.

Bob Johnston producing Kelly Harland for CBS-Epic at Anage, Frank Wall engineering. Michael Ornstein assisting.

WILL PROVIDE SOUND STAGES

SR Plans Expansion Into Film And Video

LOS ANGELES—Studio Instrument Rentals, one of the industry's veteran service companies offering sound stages, rehearsal studios, and both sound reinforcement and musical instrument rental, is expanding into video.

According to SIR's manager, Gary Kimmner, the video entry initially will be to provide the music industry with sound stages for musical shoots. SIR will work in tandem with an outside film/video-oriented company which will provide SIR with equipment. Post production will also be done at another locale, at least initially.

Later, as the industry matures, SIR will become more of a formal film/video entertainment complex incorporating production capability.

Kimmner believes the new direction will be of particular appeal to record labels and management firms in that SIR is promising it can provide music shoots at significantly

lower price that is standard in the industry.

"We want to provide a one-stop complex," says Kimmner, "and provide the music industry with reasonably priced video." SIR's sound stages have been used in the past for video shoots by outside producers. Kimmner is also pointing towards SIR's mammoth sound stage 3, 135 feet by 75 feet by 90 feet, as being particularly attractive for film and video production. Sound stage 3 as well as sound stage 2 and rehearsal studio 1 are being refurbished with video in mind.

SIR maintains five locales—L.A., San Francisco, Manhattan, Chicago and Nashville—with a total of 13 studios in the Los Angeles area between the flagship Gower/Sunset and Santa Monica Blvd. locations.

SIR, adds Kimmner, has also opened a musical instrument store at the Gower/Sunset location and has also begun selling sound related gear.

RECHAMBEROFF, SONATA IN G MAJOR, Op. 15—Kalen, cello, Kohler, piano, Smic Arts Lab 26, distributed by Apex Marketing, \$17.95.

This is an extremely well-defined tone lifting recording of cello and piano, immaculately transferred to disk and pressed by West Germany's Teldec. Some balance problems do surface and the recording is more dry than desirable, but these flaws aren't enough to dim the strong enduring impression of power and clarity. The performance also is very attractive. Kalen is a deeply concerned virtuoso who has previously had albums on RCA, Decca and Sonet. Arts. The darkly romantic, symphonically scaled piece runs like a finely loaded machine—and yet it is, in an unforced manner, mastered on Sony's PCM 100 machine. The balance problem is that cello has been favored over piano rather consistently. This work is ideally in music by the famous Russian pianist composer.

Fantasy Does Digital Work

LOS ANGELES—Fantasy Studio, Berkeley Calif., has completed a number of projects recently with Mitsubishi's digital audio recording technology, according to facility manager Roy Segal.

Among projects: George Duke and Stanley Clarke. Tom Coster, the Greg Kihn Band, Tom Fogarty, Seawind and Marion McClain.

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SPARS Drive Gets Boost

LOS ANGELES—Advisory members (manufacturers) of SPARS have agreed to participate in the trade group's recently announced national booster membership drive (Billboard, Jan. 9, 1982).

In addition to the combined 600 hours of free studio time, mastering and video time valued at approximately \$100,000—first prize 300 hours, second prize 200 hours and third prize 100 hours—which will be given away by a random drawing July 1, advisory members are donating products.

Drawing dates for bonus prizes will be held between March 1 and June 15 this year.

Among product commitment are: a set of 4301 studio monitors from JBL and MGA 13-inch color tv from Mitsubishi, a personalized SPARS/OTI briefcase from Otari and a DT95 turntable from Revco.

All SPARS members are automatically eligible in addition to new booster members. Winners of bonus prizes are also eligible for the grand drawing.

NAMM WINTER MARKET HIGHLIGHTS

Billboard photo by Allie Csupo



YAMAHA AUDIO—Philip Moon, left, marketing services manager, Yamaha, and Gary D. Davis, Yamaha International, discuss the firm's new PM2000 mixing console.



SOUND STACK—Mark Silverman, director of pro products, left, and Rich Mandella, marketing director, Corwin-Vega, introduce the Y-100 four-speaker, three-way P.A. playback theatre system.



INSIDE STORY—JBL sales rep Norm Schneider gets set to explain different components used in various of the firm's loudspeakers.



TASCAM DRAWS—TEAC Tascam sales rep Warren Prescott, left, explains the company's newest Tascam series products to two buyers from K&R Music.



FINNEGAN SPEAKS—William P. Finnegan, vice president, marketing and sales, Shure Bros., holds the firm's new SM85 condenser microphone.



TECHNICA CONSOLE—Norman Lavenstein, product manager for Audio-Technica, and Jon R. Kelly, president of the firm, show off the ATC1220 12-channel stereo mixing console, A-T's first entry into this product category.



SOUND DISPLAY—Soundcraft's new AE-2000 110 L.E.D. real-time analyzer/equalizer fits into the firm's pro products sound stack display.



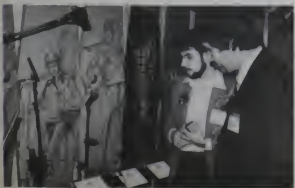
AMP MAN—Brian Wachner, BGW Systems president, stands by the firm's pro line model 7000 two-channel power amplifier.



SPEAKER MAN—Robert E. Cook, national sales manager for Electro-Voice, with firm's new SH 15-2 horn loaded speaker system.



KEY MAN—Brian Horner of Conbrio Digital Music Synthesizers gives the ADS 200R computer keyboard a workout.



AKG ACTS—Ray Bloom, left, AKG representative discusses the firm's new C414 EPB48 microphone with a dealer from Ken's Music Store.



SOUND DEMO—QSC Audio's Patrick Quilter, left, demonstrates firm's new amplifier entries.



HANDS ON—Simon Nathan of Great British Audio, left, gives an interested dealer a rundown of the Conflux mixing system.

Toilet Party Festival For Cable TV

Continued from page 46

other acts first approached for the festival but unable to appear at the Bowl.

As a result, Lewine projects "a minimum of two hours, and possibly two 90-minute segments" will be produced from the concerts, which are spread over a total of more than 15 hours on the two days. Although Lewine would not divulge the budget, he expects Playboy's production crew to use at least five cameras on the date, that the production setup could utilize as many as eight camera stations.

As for software deals, Lewine said the usual gauntlet of legal and business affairs considerations for potential acts is being negotiated now. Lewine says an estimated initial air date for the cable special is premature, but adds, "We don't want to warehouse it any longer than necessary, since we hope to take advantage of the positive press coverage we already derive from the festival itself."

He also sees probable international video deals generated by the taping. "We've learned from Playboy's licensees abroad that there is keen interest there, to the extent that there may be even more interest abroad than in the U.S."

Even so, he sees such a package as filling "the definition of narrowcasting for U.S. markets," offering a broader demographic target and

more manageable production overhead than the symphonic and opera fare already proving a growth stock for cable program suppliers.

As for the festival itself, the sell-out in box seats now leaves remaining available tickets at \$18, \$15, \$12.50 and \$7 per show. Until March 15, tickets will be sold only

through the mail and will be available from 1982 Playboy Jazz Festival Tickets, 8560 Sunset Blvd., Los Angeles, Calif. 90069. General information can be obtained by phoning (213) 855-1057.

After that date, tickets will be sold through Mutual Ticket Agencies, Ticketron and Charge-Line.

IN EARLY SUMMER

'Hooked On Classics' U.S. Tour Is Likely

By NICK ROBERTSHAW

LONDON—A series of "Hooked On Classics" U.S. concerts is likely for early summer, according to Louis Clark, the man behind the British-made album, now past the two-million mark in worldwide sales.

With both the LP and single still high on Billboard's Top LP & Tape charts, Clark says he's had a number of approaches from promoters keen to mount the shows. "One West coast promoter wants to do some dates for May-June, and that's likely to happen."

"It's not out of the question that the Royal Philharmonic Orchestra itself would go over, but they are booked up till September, and it would obviously be an expensive way to do it. Alternatively, we could hire local orchestras in the U.S. cities."

Clark confesses himself surprised by the project's statewide success, as RCA, which licensed the album from K-tel, must also be. "Nobody thought it would be a hit there, quite honestly. Our feeling was that it was a U.K. thing, and Europe. I mean, though! But everybody has been playing it on the radio in the States, and I like to think it made it simply because it's a good record."

A second album will be recorded with the RPO in March. "We will only do one more 'Hooked On Classics' I think, but after that there are other projects we might get into: we can diversify a bit."

In fact, Clark and the RPO have already done so. A concert of Queen material given at the Royal Albert Hall before Christmas was recorded by EMI and will be released next month. Even before that, Clark had worked on two "Classic Rock" style albums with the orchestra, one of Abba material, which was released in West Germany, South Africa and Australia, and another of Status Quo songs, which was never finished.

On both the RPO opted for a fee rather than a royalty, and did the same for "Hooked On Classics." "The local orchestra may now be re-warding them by playing their setting. But the players enjoy their sortie into the world of disco."

Halsted Site For Chicago's Kingston

CHICAGO—The Kingston Mines club has relocated once again, taking over Redford's nightclub on North La Salle St. It is the first of the Kingston Mines after more than a decade as one of Chicago's premiere blues spots.

The club was a fixture on Halsted until a storm caused in the roof in November, 1980. Kingston Mines reopened at a Clark St. location last November, but escalating rent and operating costs recently forced owner "Doc" Lenin Pellegrino to close up shop once again.

rythm, if Clark is to be believed, and he is adamant that the composers whose work is transposed, speeded up, slowed down and otherwise danced would also have approved. "After all, most of the music was dance music in their time," he says.

For the moment, Clark's longtime association with rock band ELO, an onetime of a very different kind, is uppermost in his plans. After touring America last fall with the group, he is about to go on tour again in Europe, where his string synthesizer will ironically replace ELO's former live string section.

Father, Son Both Promote in Phoenix

PHOENIX—It isn't often that both a father and a son can enjoy success as concert promoters in the same market, but Buster Bonoff and son Larry are doing just that in two series of concerts booked into the Phoenix Civic Center Symphony Hall.

Buster began his 19th season in the Phoenix market with the Jan. 28 appearance of Eddy Arnold. As in past years, his concert series, runs during the tourist-heavy winter months here, features MOR performers who have demonstrated wide audience appeal in past seasons.

Following Arnold into Symphony Hall: Sammy Davis (Feb. 4-6); and Liberace (Feb. 11-13). Joane Rivers and David Brenner (Feb. 25-27) and Johnny Mathis (March 25-27).

Ticket prices range from \$10.50 to \$15 depending on the artists and the day and time of the shows. Most performances are scheduled at 8 p.m. on weekdays and 7 p.m. and 10 p.m. Saturdays.

Season tickets to all concerts are available for \$70 and Jack Curtis, a spokesman for the Civic Center, says sales for all dates have been strong. The elder Bonoff also is planning to present the hit musical "Annie" in Symphony Hall in April, Curtis says.

Meanwhile Larry is enjoying his own string of successes in the same venue. He has put together another series of top country shows with Phoenix radio station KJZZ-AM. Merle Haggard (Jan. 25), Charlie Pride (May 15), Don Williams (May 28-29) and Mel Tillis (Aug. 14), are among the artists booked for the season.

Tickets for individual concerts range from \$10.50 to \$14.50.

(Continued on page 55)



Hammond photo by Chuck Peltz
JAN & AL—Jan Hammer joins Al Di Meola on stage at the Savoy in New York where Di Meola did two shows recently.

AGENT SPECIALIZES

Music Acts Shift Into Commercials

By ED HARRISON

LOS ANGELES—Booking agent Vicki Light, whose Light Company has been representing music artists for only a few months, is zeroing in on a booking aspect few other firms specialize in: crossing music personalities into commercials, films and television.

In November, the Light Company entered into a non-exclusive arrangement with New York-based Norby Walters Associates which represents Rick James, Kool & the Gang and others. Light and company vice president Ed Gold reported ongoing negotiations for appearances by certain of Walters' artists in commercials and television.

Additionally, the Light company helps seek out soundtrack packages for its clients.

"We look for acts with the potential of crossing into film and television, working in conjunction with the producers to broaden a personality without taking him out of the record business," says Light. "We want to help the record company sell more records."

"Other agencies are interested in the concert tours," notes Gold. "We are concentrating on endorsements and soundtracks. We're coming to a time of specialization and the other agencies can't carry the ball in those areas."

"Perhaps it's a matter of time before acts are signed to one agency for appearances, signed with us for endorsements and another company for something else."

Included among Light's client roster are the Commodores, Phyllis Hyman, Marvin Gaye, Four Tops, Rick James, Kool & the Gang, Solar Records, Destiny Records and many others.

Gold says that recording acts are urged to take acting lessons while the Light company grooms them. "Then we go back to the record company to see the image they have spent so much money promoting so that we don't go in two different directions," Light says.

Conversely, another client, Randy Hamilton of "Kud's Are People Too" fame, is being crossed into records.

Gold cites the effectiveness of soft drink commercials in bringing a

recording artist to a new level of mass recognition.

Artists doing theme songs from popular TV series are another recognition builder as well as free network advertising via radio airplay.

Light says that the film industry is now more in touch with the needs of both artist and record company, making it somewhat easier in reaching understanding with film companies.

The Light Company is a theatrical, commercial and music full-service agency that has grown rapidly in its two years in business.

Light, a former model and actress, opened what proved to be a successful modeling agency in Denver five years ago. Ready for the big time, she opened her Los Angeles office some three years later with a total now of seven agents all of whom come from major agencies.

Valley Forge Season Nears

PHILADELPHIA—Boxoffice at Lee Guber and Shelly Gross' Valley Forge Music Fair was opened Monday (1) for the new spring season which opens with Rodney Dangerfield for the March 5-6 weekend. The 3,000-seat in-the-round playhouse is a hardship in suburban Devon, Pa., and will again present names on a concert basis from one-nighter to full-week stands. And for the first time, a portable proscenium stage is optional, especially for rock bands, for whom in-the-round is not their forte.

Talent lineup for the spring dates already set include Sha Na Na (March 11-14); St. Patrick's Day Festival with Tommy Maken and Liam Clancy (March 16); the Beach Boys (March 19-20); the Mutt Cynner Show (March 23-24); George Carlin (April 2-4); Stars of the Lawrence Welk Show with Myron Floren, Guy & Raina and others (April 16-18); Connie Francis (April 21-25); Don Rickles and Lynda Carter (April 29-May 2); and Johnny Mathis (May 3-5).

In addition, Valley Forge has for its classical concert series on Sundays pianist Natalie Hinderas (March 7) and Vienna Boys Choir (March 21). Show calendar also includes several Children's Theatre productions.

FEBRUARY 20, 1982 BILLBOARD

Carmelo's In L.A. Doubling Its Space

LOS ANGELES—Carmelo's Jazz Club in suburban San Juan Capistrano will more than double its capacity in about six weeks.

Owners Chuck and Carmelo Piscitelli have acquired space adjoining their restaurant, which caters to musicians and jazz fans, and by knocking out a wall will be able to accommodate 225-250 patrons instead of the 90-person limitation of their present bistro.

The new addition will have a balcony and several "private" rooms for diners, with several fireplace and an expensive new sound system on order.

Carmelo's operates seven nights a week with live talent. Chuck Piscitelli books the acts. But owner Carmelo is in charge of the expansion construction. Acts signed to perform there the remainder of February include Les DeMerle, Snooky Young, Bill Berry's big band with Lyle Shelton, the Jack Nimitti Quartet, Don Menza's big band, the Bob Florence orchestra, Ruth Price and Friends, the Buff Hamilton Quartet and Peter Herbolzheimer's big band.

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DOUBLE SHAKEDOWN—Bonnie Raitt joins the Lamont Cranston Band onstage at the Club Lingerie in Los Angeles. The Minneapolis-based octet has just released its "Shakedown" album on Waterhouse Records.

Salas Brothers Back Together; Tierra Aims For Chart Repeat

By CARY DARLING

LOS ANGELES Tierra, one of the success stories of the Los Angeles music scene in early 1981, is emerging from some trying times. Lead singer Steve Salas took a hiatus from the group and the last album, "Together Again," didn't see any of the success that greeted the previous "City Nights." But two video specials, and some added promotion on the last album could bring the nine-piece band back into the spotlight. "My brother left the group for a couple of months because he was having problems with his voice," admits guitarist/vocalist and spokesman Rudy Salas. "When things didn't happen so quickly, it affected us all but he felt the most. He left and we brought Mike James to fill in. Now, it's worked out so that my brother has come back but not as the lead vocalist. He is sharing the vocals with Mike and adds a new dimension to the group. It was probably a blessing in disguise."

"We worked together for 20 years. There was already pressure but having a hit record made the pressure even greater. It got to the point where both of us were about to explode. It was a separation we both needed, like a marriage. Now that he's back, the ideas are coming out a lot better."

One of the strains that confronted Tierra is that in addition to having hit single with "Together," the band was the first Hispanic act to break the pop barrier in some time. "The industry is a little more educated but in general it is still ignorant of the market," claims Salas. "They have this misconception of what a Latin band should be. When I was shopping the tape, a lot of people asked why don't you go to a Spanish label? They hadn't even heard the product yet! They assumed our music would appeal only to Spanish-speaking people. Our music is basically American and our lyrics are not in Spanish."

The "City Nights" album was released first in Los Angeles on the small Fiesta label. Then Arista Services International, the group's management, released the album independently through the Pickwick distribution system. Finally, Budweiser signed the band and pushed the album into the Top 40. The second album, however, has gotten lost amidst the flood of releases.

Two TV specials may help. The

first is an hour-long PBS special covering a performance by the band at Arizona State Univ. as well as interviews probing the band's relationship with the Hispanic community. The second special is a half-hour show which will air through a hookup of independent VHF stations in cities with a large Hispanic population.

These may brisden Tierra's audience but Salas claims that the group has already gone beyond its Mexican-American following and done well with black, white and non-Mexican Hispanic audiences. "When we went to New York and played Carnegie Hall, it was 80% Latino, mostly Puerto Ricans. We were received overwhelmingly. We were a little apprehensive at first. There have been a few Chicano projects which went to New York and didn't do well," Scott Stull was one. "We saw this at a victory because, after seeing some friends fail, we sort of made up for it," explains Salas. "The reason for the success was that 'Together' was a big crossover hit. People saw us as heroes because we were able to cross over. They have their musical heroes in New York but it was more in the salsa area. When they saw a group of

Latinos that crossed over, there was some acceptance."

Salas claims that the r&b bent to Tierra's music is not calculated. Two of their singles, "Together" and "La La Means I Love You," are remakes of r&b standards. "It has been a natural. We grew up with r&b music. In East Los Angeles, the music that was accepted more than anything else was r&b."

Ironically, while Tierra has risen to some popularity simultaneously with some critically acclaimed Los Angeles acts as the Go-Go's, the Blisters and those on the Hispanic new wave Fatima label based in East Los Angeles, Salas sees little similarity except the accident of geography. "The critics have separated us. They never mention us in the same breath as those bands. But I don't really have a lot of respect for those kinds of groups. I'm not talking about the Go-Go's but the punk rock groups," says Salas. "There are certain critics in L.A. who constantly write about these groups. It's like there is some kind of conspiracy to put these groups ahead of other groups which have a bigger audience. A lot of the concepts of these groups are negative. They're always talking about destruction."

Arena On Pennsy Campus Open For Rock Concerts

PHILADELPHIA A new venue has been added to the rock concert scene here with the availability of the Class of 23 Arena, an ice skating rink on the Univ. of Pennsylvania campus which has been used for practice sessions by the Philadelphia Flyers. The arena, originally a class gift to the university, was recently acquired by Ed Snider, owner of the Flyers, who also heads up the corporation that owns the Philadelphia Spectrum, the 19,500-seat sports and entertainment complex.

The Class of 23 Arena, which until now has been used primarily for ice skating events, will have its first major concert promotion Feb. 12 when promoter George Woods presents Gil Scott-Heron & the Midnight Band along with Brandy Wells and Devery Morgan. The arena seats 4,000, but it is understood that the Spectrum plans to build the concert seating between 6,000 and 7,000.

Major improvements in the sound system are also planned. With a


brand new sound system recently installed at the Spectrum, the old system will be upgraded and installed at the Class of 23 Arena.

The new venue will fill a much-needed gap in the local concert market, providing a stopping place for rock bands and other performers for whom the 19,500-seat at the Spectrum is too large. There's been nothing in-between until now. Academy of Music, center-city concert hall with limited availability for outside concerts, seats only 2,921; and the Tower Theatre in suburban Upper Darby, Pa., a movie house that had been converted into a rock music temple, seats only 2,000.

Father, Son Promote

• Continued from page 54

Last year, concert patrons opting for season tickets could mix and match among various dates. But that option has been eliminated this season, Curtis says. AL SENIA



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Peter Allen, the Archers, Burt Bacharach, Pat Bonstar, Christopher Cross, Jackie DeShannon, Al Green, Al Jarreau, Kenny Loggins, Ralph McDonald, Anne Murray, Stevie Nicks, Lionel Richie, Carol Bayer Sager, William Satter, Rick Springfield and Bill Withers are among the artists named to give out the Grammys or to perform on the televised presentations. Feb. 24. Also added to the bill have been George Carlin, Harry James, Chuck Mangione, the Pointer Sisters, Tina Turner, John Williams, Pepper Adams, Joe Cocker and Rick James.

At 6:30 p.m. Ed Sullivan, a New Franklin or nothing—was the word passed along from the J. Geils Band concerning TV appearances. And sure enough, Geils is booked to appear on Franklin's syndicated show Friday (19), the night before the band's scheduled appearance at Madison Square Garden. With

George Thorogood opening, the show is among the most anticipated in months.

Here's a promotional gimmick: The French all-female band, Parfum des Femmes, insists on playing only to female audiences. And if they can play only to lesbians, so much the better. As far as we know, the Marcellen-based band has no record contract.

Nick Lowe is opening for the Cars on their current tour. "Love Jet's 'I Love Rock'n'Roll' single was written by Jake Hooker, Rick Derringer's manager, and Alan Merrill, Derringer's guitarist. The new release is the song five years ago when they played together in the English group, the Arrows.

Jefferson Starship makes its Northern Nevada debut at the High Sierra Theatre of Del Webb's Sahara Tahoe Feb. 19-21.

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GRAMMY SONG NOMINEE

Dynamic 2 Find 'The Reason'

By KIP KIRBY

This is the fourth part of a five-part series spotlighting songwriters, whose work has been nominated for Grammy country song of the year.



Sandy Pinkard

NASHVILLE—As ex-bronx rider and a former child rockability star may not sound like a collaboration likely to come up with "You're The Reason God Made Oklahoma."

But Sandy Pinkard and Larry Collins are songwriters who have—

together and individually—penned enough hits to make it unlikely they'll ever be resuming their former occupations.

Collins still lives in California. Pinkard moved to Nashville from Los Angeles last year. Distance makes their writing collaborations infrequent these days. But they will be trading bellos on the night of the upcoming Grammys, where "You're The Reason God Made Oklahoma" has been nominated for best country song of the year.

Neither is a newcomer to the business. At eight, Collins was one-half of the Collins Kids, a rockability child duo with sister Lorie, who was signed to B.B. by Don Law and Goldard Leiberson in the mid-'50s.

As the Collins Kids, they toured all over the U.S. and Europe. Collins still recalls a Madison Square Garden concert he and Lorie played to a crowd of 25,000 cheering fans. "However," he adds, "I also remember that we were second-billed to a special appearance by Rin-Tin-Tin!"

Although the Collins Kids eventually broke up while Larry was still in his teens, a compilation rockability album of their material was recently reissued in Europe by Bear Family Sales through the special productions division of CBS Records.

"You're The Reason God Made Oklahoma" isn't Tulsa-born Collins' first brush with paydirt, or his first Grammy nomination, either. With former writing partner Alex Harvey, Collins was nominated for their composition, "Delta Dawn."



Larry Collins

(They told) They also co-wrote "Tulsa Turnaround," which was cut by Three Dog Night. Johnny Duncan sang another Collins' composition, "Acapulco," in the movie, "Any Which Way You Can."

Pinkard was born in southwest Louisiana. He jokes that he took up songwriting because "I'm too lazy to work, and too nervous to steal." The first song he ever wrote was a tune recorded by John Anderson, "When Lady Is Clouding Your Vision." The third song he ever wrote was "Coca-Cola Cowboy," which Mel Tillis sang in "Every Which Way But Loose."

Pinkard also co-wrote Anne Murray's "Blessed Are The Believers," "Beers To You" by Ray Charles and Clint Eastwood, and "I Can Tell By The Way You Dance," sung by Johnny Lee in the movie "Coast To Coast."

Both writers admit to a personal preference for co-writing situations. Pinkard's specialty is lyrics; Collins is best with melodies, and he often does session guitar work in L.A. As a team, they penned Tanya Tucker's "Pecos Prom-



nade." "Reddy Special," and "You're The Reason God Made Oklahoma," all used in Snuff Garrett films. Not surprisingly, they give Garrett credit for their movie soundtrack success.

"You're The Reason God Made Oklahoma" developed out of a title Pinkard had carried around for three years in a notebook. Garrett needed a duet for a new act, David Frizzell and Shell West, and asked Collins and Pinkard to see what they could come up with. They recall that "Oklahoma" almost seemed to write itself. Collins wrote the music; Pinkard wrote the lyrics. When Garrett played the finished song for partner Clint Eastwood on a cassette player in his car, Eastwood reportedly told him, "That's a pitin'." Programmers instantly began playing it off the album soundtrack until it was later serviced as a single. And on the strength of "Oklahoma's" No. 1 status, it launched the careers of Frizzell and West overnight.

Collins and Pinkard are thrilled with their Grammy nomination.

(Continued on page 58)

London

cept as its six main areas of n for 1982 home taping, inter-al expansion, new media cts (such as cable and satel- b 8-track to cassette transi- combating industry com- y, and development of image as the industry's prob- al activities during the three- teeing included a reception by sador John Gavin at the can Embassy for CMA chair- ck Blackburn, president Ken and executive director Jo R-Meador. The CMA, in turn, a reception for members of o's entertainment industry res. Capitol/EMI artist Mel niel and the Mexican folk Los Condors performed at nt.

next board meeting will be p- ril 20-22 at the Waldorf-Ast- a New York

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TOP FART SERIES

History Of Country Music To Be Broadcast By PBS

NASHVILLE—A 10-part series on the history of country music slated to air on public television in 1983 is being developed by Russell and Patrick Carr, both former editors of Country Music magazine.

The series, budgeted at \$2.5 million to \$3 million, is a joint venture between WGBH-TV in Boston and Barnard's New York firm, Media Development Corp.

Archival footage, documentary material and taped live performances will be featured on the programs. The first and last shows of the series will be concerts spotlighting outstanding country artists. The eight remaining programs will each focus on a major contemporary per- formers and trace the history of one branch of country music.

Plans also include a book complementing the series, similar to Alistair Cooke's "America." A set of recordings is also in the works. Project director is British producer Dick Fontaine. Nashville will be the site for much of the production.

Treatments have been completed for the 10 shows. The programs slated include the following:

"Will The Circle Be Unbroken," tracing the Carter Family from their first recording session in 1927 to the group's contemporary artists like Johnny Cash, Dolly Parton and Emmylou Harris.

"Waiting For A Train," examining the Jimmie Rodgers tradition, from the influence of black blues singers on Rodgers himself, to Rodgers' devotees like Bob Wills, Ear-

est Tubb, Hank Snow, Merle Haggard and Bob Dylan. "I'll Never Get Out Of This World Alive," discussing Hank Williams, the forerunner of the honky-tonk blues tradition exemplified by Lefty Frizzell, George Jones, Willie Nelson and Hank Williams Jr.

"Whole Lotta Shakin' Go'n' On," telling the story of Sam Phillips and Sun Records in Memphis, and the birth of rockability music. Featured artists include Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rich, as well as rockability-influenced performers like Elvis Costello, Joe Ely and Gary Stewart.

"\$0.000 Through The Fence Posts," presenting the history of the Grand Ole Opry.

"The Nashville Connection," focusing on the influence of producers like Billy Sherrill, Owen Bradley and Chet Atkins.

"The Mysterious Rhinestone Cowboy," detailing the "outlaw" movement, spotlighting artists like Kris Kristofferson, Waylon Jennings, David Allan Coe and Willie Nelson.

Artisan Expands

LOS ANGELES—Artisan Sound Recorders, a mastering and recording facility here, has expanded to include a fully-equipped Sierra/East-lake recording studio. At the same time, Jim Fennell, formerly vice president of Fantasy Records, joins as chief engineer.

RECORDING INDUSTRY FACULTY POSITION

The Department of Mass Communications at Middle Tennessee State University seeks a full-time faculty member to teach courses in its Recording Industry Management Program. Ability to teach in related field desirable. The program has an on-campus 16-track studio and a year program in mass merchandising. (NARM Sounding Board)

This tenure track position requires a master's degree in mass communications, business, management, music, law (J.D.), or related field with teaching and industry experience. Instructor/assistant professor rank. Appointment begins August 1, 1982.

Send resume and three letters of recommendation by March 15, 1982, to Dr. Alex Nugent, Chairman, Department of Mass Communications, P.O. Box 51, Middle Tennessee State University, Murfreesboro, TN 37132.

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CANDID CLIP—Porter Wagoner answers a question posed by interviewer Alan Nash during a taping of "Tenda Lee's Country Profile." The syndicated radio program is produced by Nash.

Smithsonian Honors Reno, Stanley

WASHINGTON, D.C. — The Smithsonian Institute will honor noted country instrumentalists Don Reno and Ralph Stanley Feb. 28 in a concert at the Museum of Natural History.

The concert is part of the Smithsonian's 1982 "American Country Music" series, now in its 10th season, honoring legendary figures in the

field. All of the guest performers are also featured on the Smithsonian's own album, "Collection of Classic Country Music."

Reno is best known for his jazz-flavored banjo style and for co-writing "Dueling Banjos," the theme from the film "Deliverance." Stanley will be accompanied by the Clinch Mountain Boys during his segment.

BOARD MEETS IN MEXICO CITY

CMA To Open Office In London

Continued from page 9
amended to include a similar fee for blank audio tape. FAIR is a coalition of music groups created by RIAA and NMPPA to fight against home taping unruly.

Minimum CMA dues, both for organizational and individual members, will go up July 1, the board voted. The rule will be to a \$125 minimum for institutions and to \$35 for individuals. This is the first time organizational tariffs have increased in the CMA's 24-year history and the first time in over 10 years for a jump of individual dues.

It was also decided that registration for Fan Fair, which the CMA cosponsors, will increase to \$50 a person.

In other matters, the board voted to:

- set up committees to do market and membership studies;
- sponsor a booth at the next NARM convention;
- set aside time at the April board meeting for a briefing on NARM's "Gift Of Music" campaign;

• present a luncheon for registrants at the upcoming Country Radio Seminar, featuring entertainment by the Gonzo Theater Group and hosted by Louise Mandrell;

• present a country music show at the Montreux Festival in July;

• commission an Arhson study this spring of country radio listeners, to look for ways to increase registration for the 1982 DJ Convention and to make it more business-oriented.

• set fees for the 1982 Country Talent Buyers Seminar at \$100 a person for early registration (at least 30 days before the start of the seminar) and at \$150 for late registration and to include an additional day of activities.

• set the following dates and locations for the 1983 CMA board meetings—Feb. 1-3, Los Angeles, April 19-21, Houston, May 14-16, Toronto and Nov. 5, Nashville.

TEN PART SERIES

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"Waiting For A Train," examining the Jimmie Rodgers tradition, from the influence of black blues singers to country singers and radio devotees like Bob Wills, Earl

• accept as its six main areas of concern for 1982 home taping, international expansion, new media prospects (such as cable and satellite), the 8-track to cassette transition, combating piracy, complacency, and development of CMA's image as the industry's problem solver.

Social activities during the three-day meeting included a reception by Ambassador John Gawn at the American Embassy for CMA chairman Rick Blackburn, president Ken Kragg and executive director Walker-Meador. The CMA, in turn, hosted a reception for members of Mexico's entertainment industry and press. Capitol/EMI artist Mel McDaniel and the Mexican folk group Los Condesores performed at the event.

The next board meeting will be held April 20-22 at the Waldorf-Astoria in New York.

GRAMMY SONG NOMINEE

Dynamic 2 Find 'The Reason'

By KIP HIRBY

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NASHVILLE—An ex-bronze rider and a former child rockability star may not sound like a collaboration likely to come up with "You're The Reason God Made Oklahoma."

But Sandy Pinkard and Larry Collins are songwriters who have—albeit individually—penned enough hits to make it unlikely they'll ever be rewriting their former occupations.

Collins still lives in California. Pinkard moved to Nashville from Los Angeles last year. Distance makes their writing collaborations infrequent these days. But they will be trading blows on the night of the upcoming Grammys, where "You're The Reason God Made Oklahoma" has been nominated for best country song of the year. Neither is a newcomer to the business. At eight, Collins was one-half of the Collins Kids, a rockabilly child duo with sister Lorne, which was signed to CBS by Don Law and Goldard Leiberman in the mid-'60s.

As the Collins Kids, they toured all over the U.S. and Europe. Collins still recalls a Madison Square Garden concert he and Lorne played to a crowd of 25,000 cheering fans. "However," he adds, "I also remember that we were second-billed to a special appearance by Rin-Tin-Tin."

Although the Collins Kids eventually broke up while Larry was still in his teens, a compilation of their rockabilly album of their material was recently released in Europe by Bear Family Sales through the special products division of CBS Records.

"You're The Reason God Made Oklahoma" isn't Tulsa-born Collins' first brush with pen and ink, or his first Grammys nomination, either. With former writing partner Alex Harvey, Collins was nominated for their composition, "Delta Dawn,"



Sandy Pinkard



Larry Collins

(They lost). They also co-wrote "Tulsa Turnaround," which was cut by Three Dog Night. Johnny Duncan sang another Collins' composition, "Acapulco," in the movie, "Any Which Way You Can."

Pinkard was born in southwest Louisiana. He jokes that he took up songwriting because "I'm too lazy to work, and too nervous to write." The first song he ever wrote was a tune recorded by John Anderson, "When Lady Is Clouding Your Vision." The third song in the movie "Coast to Coast" was "You're The Reason God Made Oklahoma," which Mel Tillis sang in "Every Which Way But Loose."

Pinkard also co-wrote Anne Murray's "Blurred Art The Believers," "Born To You" by Ray Charles and Clint Eastwood, and "I Can Tell By The Way You Dance," sung by Johnny Lee in the movie "Coast to Coast."

Both writers admit to a personal preference for co-writing situations. Pinkard's specialty is lyrics. Collins is best with melodies, and he often does session guitar work in L.A. As a team, they penned Tanya Tucker's "Pecan Promise,"

nade, "Redeye Special," and "You're The Reason God Made Oklahoma," all used in Smiff Garrett films. Not surprisingly, they gave Garrett credit for their movie soundtrack successes.

"You're The Reason God Made Oklahoma" developed out of title Pinkard had carried around for three years in a notebook. Garrett needed a duet for a new act, David Frazzelli and Shelly West, and asked Collins and Pinkard what they could come up with. They recall that "Oklahoma" almost seemed to write itself. Collins wrote the music, Pinkard wrote the lyrics. When Garrett played the finished song for partner Clint Eastwood on a cassette player in his car, Eastwood reportedly told him, "That's a pull." Programmers instantly began playing it off the album soundtrack until it was later serviced as a single. And on the strength of "Oklahoma's" No. 1 status, it launched the careers of Frazzelli and West overnight.

Collins and Pinkard are thrilled with their Grammys nomination.

(Continued on page 34)

et Tabbs, Hank Snow, Merle Haggard and Bob Dylan.

"I'll Never Get Out Of This World Alive," discussing Hank Williams, the forerunner of the honky-tonk blues tradition exemplified by Lefty Frazzelli, George Jones, Willie Nelson and Hank Williams Jr.

"Whole Lot Shakin' Goin' On," telling the story of Sam Phillips and Sun Records in Memphis, the birth of rockabilly music. Featured artists include Elvis Presley, Johnny Cash, Jerry Lee Lewis, Roy Orbison, Carl Perkins and Charlie Rice, as well as rockabilly-influenced performers like Elvis Costello, Joe Ely and Gary Slusark.

"50,000 Through The Fence Posts," presenting the history of the Grand Ole Opry.

"The Nashville Connection," focusing on the influence of producers like Billy Sherrill, Owen Bradley and Chet Atkins.

"The Mysterious Rhinestone Cowboy," detailing the "outlaw" movement, spotlighting artists like Kris Kristofferson, Waylon Jennings, David Allan Coe and Willie Nelson.

Artisan Expands

LOS ANGELES—Artisan Sound Records, a mastering and recording facility here, has expanded to include a fully-equipped Sierra/Eastlake recording studio. At the same time, Jim Stern, formerly vice president of Jive Records, joins as chief engineer.

RECORDING INDUSTRY FACULTY POSITION

The Department of Mass Communications at Middle Tennessee State University seeks a fifth full-time faculty member to teach courses in the Recording Industry Management Program. Ability to teach in related areas such as radio and is a year program in music merchandising. (NARM Soundboard)

The tenure track position requires a master's degree in communications, business management, music, law, or related field with teaching and industry experience. Instructor/assistant professor rank. Appointment begins August 1, 1982.

Send resume and three letters of recommendation by March 15, 1982 to: Dr. Alex Nagy, Chairman, Department of Mass Communications, P.O. Box 511, Middle Tennessee State University, Murfreesboro, TN 37132.

MTSU IS AN EQUAL OPPORTUNITY EMPLOYER



FAMILY BROWN—Family Brown members perform during a recent show. From left are Tracey, Barry and "Papa" Joe Brown.

HOT CANADIAN ACT

Family Brown In Move Toward Success In U.S.

NASHVILLE — Although the Family Brown has been together more than 15 years, only now is the act beginning to crack the American market.

A top country draw in its native Canada, Family Brown has been recorded for RCA Canada since 1971. Last year, it made its debut in the States with a single titled "It's Really Love This Time," written by U.S. songwriters Robert John Jones and Michael Kover and released through Octavo Records. The chart success of the first outing attracted the attention of RCA in the States, which is marketing Family Brown's current follow-up, "But It's Cheatin'," now at station 34.

Norb of the border, Family Brown is one of Canada's most successful country headliners. The seven-piece group (four are actually family members) has been nominated four times for Juno awards, hosts its own syndicated television show, and regularly charts in the Canadian country top 10. "It's Really Love This Time" and "But It's Cheatin'" were both former No. 1 singles there.

Family Brown was formed in 1968 by bassist "Papa" Joe Brown and drummer Norb Sparling, now the group's business manager as well. Family Brown's son Barry and daughters Tracey and Lawanda (who were still

too young then to reach their microphones without standing on Coke crates) were added on lead vocals and harmonies. Non-family members include Gary "Spiky" Spicer and Dave Desnoes.

In 1971, while still on an indie label in Canada, Family Brown's first single, "R.K. No. 2," soared to that position on their homeland charts. Shortly after, RCA signed the act.

Since then, Family Brown has scored 23 consecutive Canadian chart records and recorded nine albums. They have toured throughout Europe, guested on two BBC-TV specials in the U.K., had three albums released in England, and in 1981, were nominated as most promising international act at Wembley.

With "But It's Cheatin'" (written by Barry Brown) still climbing the American charts, the group is looking at the possibility of limited touring in this country later in the year, and hopes to expand their audience through U.S. TV appearances.

KIP KIRBY

TEM Label Is Reactivated

NASHVILLE—The TEM label, defunct since 1976, has been reactivated in Nashville, with Billy Arr general manager and director of ad.



CAJUN COUNTRY—Jimmy C. Newman and Cajun Country perform "Cajun Stripper" at the Charlie Daniels Band's eighth annual Volunteer Jam.

Nashville Scene

By KIP KIRBY

The Burrito Brothers are practicing for their move to Nashville by spending several weeks in and out of town, rehearsing a new band and coordinating their extensive concert/showcase tour. They have been opening shows for Hank Williams Jr. on the road, including two sellout shows last week, and in Atlanta and Chattanooga. The Atlanta date at the Civic Center there, featured Lou Russell as a third act, with Gail Davies opening the show for the Burritos and Hank Jr. in Chalk tanago.

Now the Burritos have a crusade under way. Well, maybe not a crusade, strictly, but certainly a campaign. They were stunned to find out that Lefty Frizzell has never been voted into the CMA's Hall of Fame and they want to mount an effort to right this wrong. So Gail and John are starting a personal program using people to write to the CMA and to try to get Frizzell nominated and elected to the Hall of Fame this year.

"We think it's incredible that Lefty has been overlooked in the last 10 years, even though he's the only stylist everybody else always copies," says John Beland. "Singers like John Anderson, John Conlee, Allen and David Frizzell, Merle Haggard, Gene Watson—they all have Lefty's phrasing and collections in their music. Lefty and Hank Williams probably contributed more to country music than anyone else. And we don't think it's right that Lefty has been ignored by the Hall of Fame."

Burrito partner Gail Davies remembers he backed Frizzell up when Guilbeau was still in his teens. "I have an old photograph of me playing with Lefty in a bar one night when he was 16 years old," says Gail. "He was the best that there was."

Both Burritos took a tour through the Country Music Hall of Fame recently where many of Frizzell's mementos are on display but they started their determined effort to make the industry aware that he is still not a member of the Hall of Fame itself.

So, if Lefty Frizzell groundwater starts rising, monsoon, well, don't thank the Burrito Brothers. It's no publicity stunt. They just want to see credit given where they feel it's long overdue.

If you want a chuckle, ask songwriters Frank Ocean and Max D. Barnes what the title of the Burrito's newest single, "Papa Is My Papa," is used to be before they changed it around.

The Rovers were through Nashville not long ago for some press projects and to launch the group's album of the same title. In fact, on the same evening that the Hank Williams Jr./Lion Russell/Burrito Brothers concert was going on at the Atlanta Civic Center, the Rovers were headlining their own show down at the Fox. The Rovers will be on the road through April, winding their way down to California. Later in the year, they hope to be doing a tour special for the U.S. market.

A brief detraction to a Scene item which ran previously: Trish Williams is the administrative director of PolyGram's Nashville record division, not administrative assistant as reported first.

Dick Clark is slated to be the keynote speaker for the Country Radio Seminar at the end of the month in Nashville. So did you know that years ago (even before "American Bandstand" made his name a household word), he was on the air at WHTN in Utica, N.Y., where he was billed as "Captain Dick"? He also hosted a radio show in Syracuse called "Buchanan." So now you know his country credentials! (And of course, now he is partners with Ed Salamon in Island Studios' country radio syndication network.)

Playboy Magazine has a big item in one of its monthly columns this issue that claims Johnny Cash raises criticism on the level of his Hendersonville residence, and that one of these birds managed to plant a cock on Cash that broke several ribs before Christmas. Dr.

(Continued on page 60)

CBS, Anheuser-Busch Set Concert/Marketing Promo

BOSTON—CBS Nashville has teamed up with Anheuser-Busch to launch a major live concert and marketing campaign here to increase country music's penetration throughout the northeastern U.S.

"Rock'n' Country Tuesdays," as the push is labeled, will feature a selected series of concerts sponsored by Anheuser-Busch and headlined by CBS-TV acts.

The first show will kick off with Merle Haggard and the Burrito Brothers Tuesday (23). George Jones and Bobby Bare appear March 16, with Ricky Van Shelton and Larry Gatlin and the Gatlin Brothers Band slated for April 6. All concerts are scheduled for Boston's Paradise Theatre.

Recognizing the strong rock-oriented college demographics of the Boston market, CBS and Anheuser-Busch are using rock promotion Don Law and AOR radio station WBCN-FM to bedrock this campaign.

The choice of WBCN was made on the strength of the station's ratings, says CBS marketing vice president Roy Wansuch, "and because there isn't a country station in Boston with the numbers we're trying to generate."

GRAMMY SONG NOMINEE

Duo Finds 'The Reason'

Continued from page 57

However, they confess that some of the excitement is diminished as a result of the litigation involving agent "You're The Reason God Made Oklahoma" by Boulevard and Oklahoma (The Bryans claim that "Oklahoma" melody closely copies their "Rocky Top").

"It's sort of like a denied victory for us," says Pinkard. "It's a little anti-climactic to win a Grammy nomination at the same time you're facing court litigation."

However, Collins and Pinkard remain optimistic about the eventual outcome. Meanwhile, says Pinkard matter-of-factly, "The biggest reward is being in some real out-of-the-way place and hearing some-

"Rock'n' Country Tuesdays" will be promoted through special Busch beer "limmer spots" related to the concert. The company has also designed a poster announcing the series and participating radio sponsors. "Rock'n' Country Tuesdays" as used both to Anheuser accounts and CBS retail accounts. The graphics will serve as the focal point of all merchandising and point-of-purchase materials in-store.

Although WBCN is the flagship station for "Rock'n' Country Tuesdays," the label is also using other Boston-area country stations for satellite promotions. These include WHIM-AM Providence, R.I., WOJQ-FM Dover, N.H., and WDLW-AM Waltham, Mass. For WDLW, a promotional contest involving an area western wear outlet and record retailer has been set up for sock and clothing giveaways tied in to the concerts.

"We view this entry into the Boston market as a 'conditioning campaign,'" explains Wansuch. The concert company plans a radio campaign into Philadelphia and other northern markets where country music's sales fall short of the national average.

body over in a corner humming. You're The Reason God Made Oklahoma. The song you know you've created a classic, the great American love song."

Both Collins and Pinkard intend to be sitting in the audience for the Grammys on May 24. Pinkard, who now writes for Jim Ed Norman in Nashville, will be wearing a borrowed suit lent him by former record palmer who, says Collins, who is in negotiation with two major labels as a solo recording artist, will be escorting his mother.

"My father died a few months ago," says Collins. "The night of the Grammys would have been my parents' anniversary. I'd like to win this one for him."

VIA WAMU-FM

Blugrass Concerts Set For Satellite

NASHVILLE—WAMU-FM, a Washington, D.C., public radio station, is broadcasting a series of blugrass concerts live via satellite to more than 70 other stations around the country. The pilot broadcast was held last month to 34 stations.

Bill Monroe and the Bluegrass Boys and the Seldom Scene were featured on the first of this year's three Bluegrass America concerts. Feb. 6. Scheduled for the April 24 broadcast are the Osborne Brothers, the Country Gazette and Doyle Lawson & Quaker Seed. Harrell & the Virginians, J.D. Crowe and New South and the Dry Branch Fire Squad will do the final concert, Sept. 11.

An Stonehill, the station's director of development and public relations, says the series is budgeted at \$40,000, including talent costs, satellite time, local rental, printing and publicity. Partial funding comes from National Public Radio's Satellite Program Development Fund. Other income is from ticket sales, scaled at \$9 for station members and \$13 for others.

Stonehill says that the acts are chosen by an advisory panel of blue-

grass musicians and fans and that most stations receiving the broadcasts have their own local bluegrass programs.

A major source of bluegrass in Washington, WAMU broadcasts three hours of the music daily, Monday through Friday. Program host Jerry Gray also emceeds the concert series.

The concerts are aired from 8 to 11 p.m. from the Departmental Auditorium.

Gayle In Australia

NASHVILLE—Crystal Gayle makes her debut on the Australian concert circuit when she headlines at the Regent Theatre in Sydney Saturday (20). She will also appear in concert in Brisbane, Adelaide and Melbourne.

Stein, KM Pact

NASHVILLE—Sarah Stein Publicity will coordinate national publicity for the Buffalo-based country label, K.M. Records. National promotion for the label will be handled by Tom Gelardi Promotions, with MSK heading up distribution.

Nashville Scene

● Continued from page 58

next question: why is Johnny Cash raising on-

Here's an interesting sidelight to the Grammys this year: **Dottie West** is up for her 18th time as a Grammy nominee, while her daughter **Shelly** is up for her first. Since they are both nominated in the same category—duo—they are actually up against each other. This marks the **first** time that a mother and daughter combination have ever been nominated separately for an award in the same year—and definitely the **first** time a mother/daughter combination has competed in the same category!

Crystal Gayle is up for the fifth time as a Grammy nominee, but this is the first time she's not up for country female vocalist. Instead, her nomination came for her participation on the 'Sesame Country' album with the Muppets, and the category is "best recording for children."

Jerry Reed finished a USO tour of Europe a few weeks ago, performing for American military and family members. He also did some armed forces radio interviews at various installations.

And the Statler Brothers continue to sell out their shows, even though regular member **Low DeWitt** is temporarily still off the road. We understand that **Harold Bird**—never one to let a good opportunity for a joke slip by—has already begun with the “short” quips, due to replacement **Johnny Fortune**’s height.

'New Faces' Set For Ziegfeld's

TULSA—Ziegfeld's, a showcase club here, is initiating a series of what it calls "New Faces" shows, featuring artists with recording contracts who are booked into the venue.

Their performances will be videotaped, with a copy made available for purchase to the act or the record company for promotional use.

The shows will be booked through Duanna Pugh, president of Solid Gold Entertainment, and coordinated through Jon Bayouth, manager of Ziegfeld's. The tapings will be held on Thursday nights, free to the public.

Con Hunley is set to kick off the "New Faces" series on March 4. Other acts slated to appear will include Lee Greenwood, Kieran Kane, Don King and the Shoppe. All shows will be taped before live audiences.



BAILEY BUBBLES—Razzy Bailey, second from right, receives a champagne toast before departing on a nationwide tour in support of his new RCA album "Feelin' Right." Sharing in the toast are, from left, Jerry Bradley, division vice president, RCA Nashville operations; Joe Galante, division vice president, marketing, RCA Nashville; Bailey; and Jack Craig, division vice president, RCA Records, U.S. and Canada.

New Management Team Handling Radio Luxembourg Satellite Show

NASHVILLE—"Country Music Spectacular," the program broadcast live from here by satellite over Radio Luxembourg, has completed its third monthly offering under its new Stateside management team.

Launched in December, 1980, the project was conceived and first produced by Nashville Radio Workshop. Currently, it's in the hands of NGM Services, a subsidiary of the London-based Melodybond Co.

The unexpected switch in control still rankles Workshop president Wes Green, who says his company is contemplating legal action against its successor. "We did six months' worth of programs," Green explains. "It was a pioneering effort. We absorbed a lot of cost up front. We felt like the show really belonged to us." Green maintains that the account was lost simply because NGM underbid his company at contract renewal time.

NGM is headed by Graham Nolder, Charles McCutcheon and Harvey Goldsmith. Nolder oversees the Nashville operations. He says his firm's contract for the program ex-

Cho

Only One She Chappell Mall

Nolder has kept his production

budget down by doing his own talent booking and publicity jobs that were farmed out under the former management. He has also moved the site of the broadcast from the Tennessee Performing Arts Center to the nearby Tennessee Theater. Fantauzzi continues to do the technical chores of broadcasting.

There has been no alteration in the show's two-hour format. And admission is still free. Since taking over, Nolder has presented performances by Carlton Collins, Peggy Forman, Dave Kirby, the Doug Dillard Band, the Glaser Brothers, Eddy Raven, Joe Sun, Dave Rowland & Sugar, Don Everly and the Dead Cowboy Band, Jerry Foster, Earl Thomas Conley, Leon Everette and Jeannie C. Riley.

to have each program serve as a label showcase. He had to abandon the idea, he explains, because not enough artists were available on Saturday, the broadcast day.

Chart Fax

Only One Sheppard At One; Chappell Makes Chart Run

By ROBYN WELLS

NASHVILLE T.G. Sheppard is on a roll. "Only One You" becomes his fifth No. 1 tune in a row, following "Party Time," "I Loved 'Em Every One," "I Feel Like Loving You Again" and "Do You Wanna Go To Heaven."

But Sheppard's not the only country artist enjoying a string of toppers during the '80s. Here's a list of all the acts currently on a summit streak.

1. Ronnie Miliap, RCA, seven
 2. Mickey Gilley, Epic, six
 3. Alabama, RCA, five
 - Eddie Rabbit, Elektra, five
 - T.G. Shepperd, Warner/Curb, five
 4. Razyzy Bailey, RCA, four
 5. Conway Twitty, MCA, three
 - Hank Williams Jr., Elektra/Curb, three
 6. Rosanne Cash, Columbia, two
 - Oak Ridge Boys, MCA, two
- And several more artists have

recently dropped off the pace as far as racking up consecutive chart-toppers are concerned "The House Of The Rising Sun," which peaked at 14, recently halted **Dolly Parton's** string of solo toppers at four. Parton's longest chain of uninterrupted No. 1 tunes came between 1977 and 1979, when she scored five. She had another four No. 1 songs in a row between 1974 and 1975, including "Jolene," "I Will Always Love You," "Love Is Like A Butterfly" and "The Bargain Store."

Several other artists have scored back-to-back toppers during the '80s including **Kenoy Rogers**, **Dottie West** and **Johnny Lee**. Lee rose to the top first with "Lookin' For Love," then followed up with "One In A Million." West hit with "Are You Happy Baby?" and "What Are We Doin' In Love," and Rogers

(Continued on page 61)

Rank	Week	Peak	Chart	TITLE Artist, Label & Number
★	1	49		PEELS SO RIGHT RCA (A1) 3813
2	2	37		FANCY FREE The Four Tops RCA 3509
3	2	37		STILL THE SAME OLD ME George Jones RCA 31306
4	4	48		JUICE The Impressions Capitol 511336
5	5	52		THE GREATEST Bina Rose RCA 31342
6	6	15		BIG CITY New Newport J&J 3763
7	7	10		COMMARON Lester Young RCA 3503
8	9	25		THE PRESSURE IS ON Nash Williams RCA 31305
★	15	2		SOUTHERN COMFORT Carson Family Enters 38895
10	16	26		STEP BY STEP Tina Turner Capitol 51311
11	12	24		THERE'S NO GETTING OVER Maurice White RCA (A1) 4888
12	13	10		THE BROTHERS The Brothers & Pats RCA (A1) 31317
13	8	22		HOLLYWOOD, TENNESSEE Curtis Mayfield Columbia 31318
14	13	32		SHARK YOUR LOVE Kenny Rogers, Liberty 100-118
15	17	31		ESPECIALLY FOR YOU George Jones RCA 31313
16	16	70		GREATEST HITS George Jones, Liberty 100-1327
17	14	24		LET YOUR HANDS Nash Williams RCA 31341
18	18	10		NET WITH YOU Johnny Lee Fall Music 304
19	24	27		YOU DON'T KNOW ME Mickey Guyton RCA 31314
20	20	89		MY HOMES IN Alabama Alabama RCA (A1) 3644
★	26	3		FINALLY T.G. Sheppard Warner-Capitol 338
22	19	10		NOT QUALITY Larry Carlton & The Gato Brothers Columbia 313164
23	11	1		I AM WHAT I AM George Jones, Epic 313048
24	23	11		THE SMOKE George Jones RCA (A1) 31315
★	32	2		THE GREAT FRIZZELL AND SHELL WATKINS Mercury (A1) 3543
26	22	33		MEET Tina Turner, RCA 3578
27	30	30		WITH LOVE John Carter RCA
28	24	26		TOWN & COUNTRY Ray Price RCA 313083
29	21	71		GREATEST HITS Ronne Music RCA 31377
30	25	16		GREATEST HITS Cherry RCA 31301
31	33	48		SEVEN TEAR ASHES The Four Tops RCA 31315
32	31	21		STRAIGHT COUNTRY The Judds RCA 313241
33	28	18		MIDNIGHT CRAZY Joe Davis, Columbia 313757
34	29	68		GREATEST HITS The Judds RCA 313130
35	28	28		GOOD TIME LOVIN' MAN Ronne Music RCA 313789
36	35	73		GREATEST HITS Ronne Music RCA 313789
37	38	47		GREATEST HITS Ronne Music RCA 313789
38	39	9		THE BEST OF LORDE BARRETT RCA 313131
39	44	115		THE BEST OF LORDE BARRETT RCA 313131
40	14	16		I JUST CAME HOW TO COUNT THE MEMORIES Ann Williams RCA 3599
41	40	55		NOWOT Ann Williams RCA 35738
42	49	16		WAITING FOR THE SUN TO SHINE Ronne Music RCA 313793
★	50	17		PEELER RIGHT Ronne Music RCA (A1) 4728
44	36	32		URBAN CUPHURNE Ronne Music RCA 313793
45	51	17		FRAGILE HARDY WITH CARE City Line RCA 313111
46	45	44		I LOVE EM L. S. Loveless Ronne Music RCA 3520
47	58	29		TAMIN ET EASTLY Larry J. Dorian, Columbia 37327
48	14	56		DESPICED DREAMS Ronne Music RCA 31345
49	55	19		SUBVORNO ME WITH LOVE Curtis Mayfield RCA 313188
50	48	34		NOW OR NEVER John Schneider South Bros. 11-1100-125
51	52	22		FAMILY TRADITION Ronne Music RCA 313188
52	53	19		I BELIEVE IN YOU Ronne Music RCA 31313
53	52	196		STAMPOUT Ronne Music RCA 31313
54	50	19		SLEEPING WITH YOUR MEMORY Ronne Music RCA 31313
55	43	4		ONE TO TWO L. S. Loveless RCA 31313
56	61	29		CARRY ON THE FAMILY BAMES Frank Brown & Sonally and Ronne Music RCA 3520
57	41	32		YEARS The Statler Brothers
58	47	119		WHISKEY BENT AND HELL BOUND Ann Williams RCA 31313
59	63	21		HEART TO HEART Ronne Music RCA 31313
60	65	17		LOVE HE WAS EASHER Tompall and the All Stars RCA 31313
61	66	17		ANDREW CHOWELL Ronne Music RCA 31313
62	68	18		OLD LIVES NEVER DIE George Winans RCA 31313
63	64	13		ROCKED Ronne Music RCA 31313
64	56	84		HORIZON L. S. Loveless RCA 31313
65	67	32		SOME DAYS ARE DIAMONDS Ronne Music RCA 31313
66	59	22		HARITS GOLD & NEW Ronne Music RCA 31313
67	58	6		ENCORE George Jones, RCA 31313
68	62	9		GREATEST HITS VOL. 1 Ronne Music RCA 31313
69	65	5		ASA ARI WOMAN Carl Martin RCA 31313
70	73	7		WHERE DO YOU WANT YOU DREAM Ronne Music RCA 31313
71	70	12		MEL & HANCY Larry J. Dorian & Sonally and Ronne Music RCA 31313
72	72	6		KING OF THE ROAD Ronne Music RCA 31313
73	74	18		TW & LADY Tina Turner RCA 31313
74	71	18		THE BEST OF LORDE BARRETT RCA 31313
75	57	35		THE

◆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers). ◆ Stars are awarded to other products demonstrating significant gains. ◆ Recording Industry Assn. of America and for sales of 500,000 units (also indicated by dot). ◆ Recording Industry Assn. of America and for sales of 1,000,000 units (also indicated by triangle).

Corner-point

Coincidences

Key Smokey's 'Real' 25th

By ADAM WHITE

NEW YORK (When it declared 1961 to be Smokey Robinson's 25th anniversary, making records, Motown took liberties with history. Robinson and the Miracles cut their first disk, "Got A Job," in 1957. Not that the label can be entirely faulted. It was clearly looking to capitalize upon Robinson's "Beating With You" hit last spring and to create a sales and publicity campaign for both his solo product and catalog with the Miracles. The silver anniversary may have seemed like a logical hook on which to hang the effort.

What's ironic is that Robinson's real 25th, this year, is characterized by a couple of coincidences more meaningful than any manufactured publicity angle, and which harken back to Motown's beginnings.

Mary Wells, the Detroit youngster who built a lasting reputation with songs ("The One Who Really Loves You," "You Beat Me To The Punch," "Two Lovers") written and produced by Robinson, is back on Billboard's soul charts with "Gigolo," her most successful single since the '60s.

Wells, incidentally, was looking to include a couple of new Smokey tunes on her current Epic album (from which "Gigolo" is taken), although nothing came of the hope. "Meaning that Robinson's return to Billboard's soul charts with "Gigolo," her most successful single since the '60s.

Another Motown act which owed much to Robinson's creativity 20 years ago is the Temptations, and this year, two of their early members, David Ruffin and Eddie Kendricks are back in the group's lineup, reportedly performing to enthusiastic audiences nationwide. A Temptations album featuring Ruffin and Kendricks is not thought impossible—perhaps with a couple of Robinson songs for luck.

Much of Smokey's own Motown heritage is in the marketplace through the label's midprice line, which last month added more titles, including "From The Beginning," a 22-track package which contains the Miracles' "Got A Job" and other early recordings. It joins "I'm We're The Miracles' "Live On Stage" and "Mickey's Monkey," among other group's albums, in the midline.

All of this and current hits, too, Robinson's "Tell Me Tomorrow" (which topped the Billboard Top Hot Soul Singles this week) and the album from which it comes, "Yes You, Lady," is the highest new entry on the Top LP & Tape charts, knocking a 64 Robinson has caused to feel pleased Friday (19), when he celebrates his 42nd birthday.

For The Record

NASHVILLE In the boxscore column (Billboard, Feb. 13), the two Diana Ross/Mackie Fred concert in the city was listed as having only two promoters. Barry Mendelsohn, Presents and JAM Frodo. A third promoter, Basil Kimbrow of Dallas, was also involved in both shows, the sellout at Houston's the Summer's which grossed \$253,631, and the two-thirds house at Dallas' Reunion which took \$232,155.

Billboard Hot 100 Singles

Survey For Week Ending 2/29/82

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (Artist, Label & Number (Cat. Label) (Publisher - Licensee))	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (Artist, Label & Number (Cat. Label) (Publisher - Licensee))	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (Artist, Label & Number (Cat. Label) (Publisher - Licensee))
42	5	4	THAT GIRL—Diana Ross (C. Warner) (Tape) 402 (Motown)	42	4	4	IMAGINARY PLAYMATES—Bee & Bop Bop (Motown) (Capitol) 501 (A. & M.)	68	6	5	MAKE IT EASY ON YOURSELF—Michael Henderson (A. & M.) (Tape) 402 (A. & M.)
2	1	16	CALL ME—Diana Ross (C. Warner) (Tape) 402 (Motown)	25	10	10	JAM THE B-2—Bob Dylan and Tompall Carter (Atlantic) (Tape) 402 (Atlantic)	69	72	4	MUST BE THE MUSIC—Sister Sledge (A. & M.) (Tape) 402 (A. & M.)
3	14	14	IF YOU THINK YOU'RE LOVELY—Bobby Brown (A. & M.) (Tape) 402 (A. & M.)	36	34	9	STAGE FRIGHT—L. Ron Henson (Mercury) (Tape) 402 (Mercury)	70	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
5	7	7	MIRAGE—Diana Ross (C. Warner) (Tape) 402 (Motown)	37	30	12	HOW CAN LOVE SO EASY—L. Ron Henson (Mercury) (Tape) 402 (Mercury)	71	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
9	5	9	TELL ME TOMORROW—Lionel Richie (C. Warner) (Tape) 402 (Motown)	38	33	11	BAD LADY—C. Faith Adams (A. & M.) (Tape) 402 (A. & M.)	72	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
17	17	17	LET THE FEELING FLOW—Paula Abdul (A. & M.) (Tape) 402 (A. & M.)	39	36	13	CAN'T HOLD BACK—Lionel Richie (C. Warner) (Tape) 402 (Motown)	73	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
8	13	8	COOL PAINT—The Roots (A. & M.) (Tape) 402 (A. & M.)	40	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	74	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
2	13	2	I CAN'T GO FOR THE THING—Diana Ross (C. Warner) (Tape) 402 (Motown)	41	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	75	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
12	12	12	MAKE UP YOUR MIND—Lionel Richie (C. Warner) (Tape) 402 (Motown)	42	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	76	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
11	11	11	HIT AND RUN—Lionel Richie (C. Warner) (Tape) 402 (Motown)	43	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	77	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
10	10	10	DON'T YOU KNOW THAT—Lionel Richie (C. Warner) (Tape) 402 (Motown)	44	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	78	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
13	13	13	BE MINE—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	45	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	79	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
15	15	15	APACHE—Sugar Hill (A. & M.) (Tape) 402 (A. & M.)	46	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	80	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
16	16	16	MAMA USED TO SAY—Lionel Richie (C. Warner) (Tape) 402 (Motown)	47	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	81	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
17	17	17	I WANT TO LOVE YOU HARD—Lionel Richie (C. Warner) (Tape) 402 (Motown)	48	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	82	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
18	18	18	YOU'RE THE ONE FOR ME—Lionel Richie (C. Warner) (Tape) 402 (Motown)	49	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	83	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
19	19	19	DO IT TO ME—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	50	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	84	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
20	20	20	ONE HUNDRED—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	51	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	85	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
21	21	21	WATS—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	52	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	86	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
22	22	22	WARNA BE WITH YOU—Earth, Wind & Fire (C. Warner) (Tape) 402 (Motown)	53	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	87	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
23	23	23	STEPPIN' OUT—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	54	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	88	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
24	24	24	DO IT TO ME—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	55	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	89	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
25	25	25	MY GUY—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	56	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	90	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
26	26	26	GENIUS OF LOVE—Lionel Richie (C. Warner) (Tape) 402 (Motown)	57	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	91	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
27	27	27	WANT FOR ME—Lionel Richie (C. Warner) (Tape) 402 (Motown)	58	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	92	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
28	28	28	PHYSICAL—Diana Ross (C. Warner) (Tape) 402 (Motown)	59	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	93	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
29	29	29	THINK YOUR ABOARD—Smokey Robinson Jr. (C. Warner) (Tape) 402 (Motown)	60	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	94	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
30	30	30	LET'S WORK—Phyllis (C. Warner) (Tape) 402 (Motown)	61	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	95	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
31	31	31	WE NEED LOVE—Lionel Richie (C. Warner) (Tape) 402 (Motown)	62	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	96	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
32	32	32	WORK THAT SUCKER TO DEATH—Lionel Richie (C. Warner) (Tape) 402 (Motown)	63	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	97	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)
33	33	33	TIME—Lionel Richie (C. Warner) (Tape) 402 (Motown)	64	23	11	FUNNY MAN—Beyoncé Carter (A. & M.) (Tape) 402 (A. & M.)	98	73	4	WELCOME TO MY HEART—The Meters (A. & M.) (Tape) 402 (A. & M.)

'FRESH SOUND'

Special Remixes Get Radio Play in N.Y.

Continued from page 20

"It's no gimmick," says Sergio Muntzab, who programs the WBLS "Mid-Morning Mix" for two-and-one-half hours each day. "My goal is to enhance or heighten certain parts of a song without actually changing them. Or if there's a hot moment, like the screaming in the middle of the D Train record, 'You're The One For Me,' we'll rework it for that special effect."

He adds that remixes are a good way to keep songs fresh when they're in heavy rotation. "You don't want to lose your listener," notes the former junior high school teacher. "We always kept the original in rotation. But we'll alternate it with one, and sometimes two different remixes each time to keep things interesting."

In contrast, Shep Pettibone of WRKS says that he never programs a remix for his "Master Mix Dance Party," heard each day from noon to 1 p.m. as well as on weekends. "I'd rather hear the remixes in rotation and leave the originals to the party," says Pettibone, who joined the station from WBLS last spring at the urging of assistant program director Barry Mase.

Pettibone, who is 22, had been working part-time at WLS, where he won recognition for his remix of MF5B's "Love Is The Message" in 1980. "I was getting tired of their

formula," he says. "Find a backbeat, double it, then add echo. It was predictable. Then Barry heard my mix of 'Pull Up To The Bumper' by Grace Jones and offered me the chance to bring my own vision to the station. My perspective differs from others in that I have a strong pop orientation. I like to get right to the point. I want the mix to be as familiar as the song itself."

Pettibone, who takes pride in his recent mixes of Carol Williams' "No One Can Do It" (Vanguard) and Shy's "Let's Celebrate" (Salsoul), decides what to mix on a whim. "Basically, it's up to my mood and my feeling. Nobody calls me and tells me what to do, which shows you how strong a connection I have with Barry in that we both think alike when it comes to a strong candidate for a remix. I've gone two weeks at a time without a take, and then I'll turn around and produce four in one week. The key is to make each one different."

Muntzab, born in Cuba of Moroccan parents, says it's a challenge to work opposite Pettibone. "But it's more of an artistic pleasure," he feels. "It's less cut-throat on our end." The mixer takes issue with those that insist he interferes with the creativity of the performer. "My job is to make the tune more palatable for radio. There's a difference between enhancing something and changing it. It would be easier to see the argument if I was in the studio with the artist."

On the "Mid-Morning Mix" show, Muntzab, 31, likes to experiment with mixes that aren't in the regular WBLS rotation. "Sometimes they never get past the program. That's where the phones come in. It can be an extremely valuable testing ground."

WKUT's mixes are unique to the New York market because of their disco-orientation. Deleuse points out: "We like to program our mixes in continuous 20-minute segments several times each day," he says. "It's certainly not traditional radio programming. Depending on the juke the mix can sound like it comes from a gay disco, or an R&B or Latin salsa club. Generally, our crew will take you from a starting point to an exhilarating finish, from a ballad to a mid-tempo cut to a high energy conclusion."

New On The Charts



DELIA RENEE

"You're Gonna Want Me Back"—94

A newcomer to Billboard's soul charts, Delia Renee has, nevertheless, been performing professionally since age 12, and has accrued credits as an opening act for such artists as Lou Rawls, Tina Turner, Dobie Gray and Al Wilson. That was as a member of the McGee Sisters, who also appeared as regulars on '60s television show "Sha-Bang," and even recorded its theme for commercial release.

The subsequent death of one of the sisters from cancer was a tragic setback, but brother Ernest (the family comes from San Bernardino, Calif.) persuaded them to persevere in show business—even if necessary as solo artists.

Employing that approach Delia Renee connected with producer Greg Scobie and recorded material sufficiently strong to secure a contract with Arista Records. The label's sale to Arista saw the deal cancelled, however.

Undaunted, Scobie and Renee went on to record "You're Gonna Want Me Back," which caught the ear of Tom DePiero, a former artist staffer at Motown who was forming Arista Records.

Released through independent distribution last year, the record gathered substantial disco exposure and then enough radio action to stake its current chart claim. Renee is managed by Rick Gianciani Productions (213-669-1733), or can be contacted through Airwave Records, 6253 Hollywood Blvd., Suite 612, Hollywood (415) 900-2913.

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Margaret Roseman (aka) Remixed by Margaret Roseman B&B, London, UK, 1981

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MARGARET RECORDS LTD

Margaret Roseman, London, UK

STUDIO BREAK—Producer Freddie Perren looks on as members of Albino, a new self-contained 12-piece ensemble, take a musical break during mailing sessions for their upcoming Warner Bros. debut LP. Pictured from left are Riallan Albino, Rencelle Albino, Perren, Sténel Albino, Stérelly Albino and Ronald Albino.

Billboard

Soul LPs

This Week	Last Week	Weeks on Chart	ARTIST, LABEL & NUMBER (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE, LABEL & NUMBER (Dist. Label)
2	1	15	THE POET New York, NY: RCA Arista 9345-1000	40	40	20	A LITTLE LOVE New York, NY: RCA Arista 9345-1000
2	1	14	SKYLINE New York, NY: RCA Arista 9345-1000	41	37	11	LOVE IS THE PLACE Columbia, SC: Columbia CBS 9345-1000
3	15	15	HOUSE Loma, Calif.: Epic Arista 9345-1000	41	37	11	KEEP ON MOVING STRAIGHT AHEAD Loma, Calif.: Epic Arista 9345-1000
4	18	15	SOMETHING SPECIAL New York, NY: RCA Arista 9345-1000	41	37	11	ECHOES OF AN ERA Loma, Calif.: Epic Arista 9345-1000
5	23	15	NEVER TOO MUCH New York, NY: RCA Arista 9345-1000	41	37	11	PHYSICAL Loma, Calif.: Epic Arista 9345-1000
6	14	15	HIGH CRUISE New York, NY: RCA Arista 9345-1000	44	44	6	SET MY LOVE IN MOTION Loma, Calif.: Epic Arista 9345-1000
11	4	15	LOVE IS WHERE YOU FIND IT New York, NY: RCA Arista 9345-1000	45	35	13	LOVE MAGIC Loma, Calif.: Epic Arista 9345-1000
8	15	15	WHY DO FOOLS FALL IN LOVE New York, NY: RCA Arista 9345-1000	51	31	3	ANYONE CAN SEE Loma, Calif.: Epic Arista 9345-1000
9	12	15	I AM LOVE New York, NY: RCA Arista 9345-1000	47	43	18	TAKE IT OFF Loma, Calif.: Epic Arista 9345-1000
10	11	15	GOOD MORNING New York, NY: RCA Arista 9345-1000	48	41	11	COMPUTER WORLD Loma, Calif.: Epic Arista 9345-1000
12	7	15	PRIVATE EYES New York, NY: RCA Arista 9345-1000	49	32	16	CRAZY FOR YOU Loma, Calif.: Epic Arista 9345-1000
15	18	15	THE GREATEST HITS New York, NY: RCA Arista 9345-1000	50	38	18	TOUCH Loma, Calif.: Epic Arista 9345-1000
13	21	15	IT'S TIME FOR LOVE New York, NY: RCA Arista 9345-1000	51	47	25	DOUGH Loma, Calif.: Epic Arista 9345-1000
14	7	13	THE GEORGE BENSON COLLECTION New York, NY: RCA Arista 9345-1000	57	2	1	SILA Loma, Calif.: Epic Arista 9345-1000
16	11	15	THE SILENT New York, NY: RCA Arista 9345-1000	53	48	17	INSIDE YOU Loma, Calif.: Epic Arista 9345-1000
19	9	15	YOUR WISH IS MY COMMAND New York, NY: RCA Arista 9345-1000	54	48	17	WATCH OUT Loma, Calif.: Epic Arista 9345-1000
17	9	15	THE SILENT New York, NY: RCA Arista 9345-1000	56	56	10	WEST STREET MOJO Loma, Calif.: Epic Arista 9345-1000
18	13	15	LIVE New York, NY: RCA Arista 9345-1000	57	56	10	FIREFIRE Loma, Calif.: Epic Arista 9345-1000
22	6	15	STW WONDER New York, NY: RCA Arista 9345-1000	58	58	4	SATURDAY SATURDAY Loma, Calif.: Epic Arista 9345-1000
20	16	15	THE TIME New York, NY: RCA Arista 9345-1000	58	58	4	TELL ME A LIE Loma, Calif.: Epic Arista 9345-1000
21	20	15	REFLECTIONS New York, NY: RCA Arista 9345-1000	70	2	1	DOWN HOME Loma, Calif.: Epic Arista 9345-1000
22	9	15	POWERS New York, NY: RCA Arista 9345-1000	61	62	2	DEEP OF PATTI LABELLE Loma, Calif.: Epic Arista 9345-1000
24	27	15	THE DUET New York, NY: RCA Arista 9345-1000	62	54	17	GO FOR IT Loma, Calif.: Epic Arista 9345-1000
24	27	15	CENTRAL LINE New York, NY: RCA Arista 9345-1000	63	62	2	SHOCK Loma, Calif.: Epic Arista 9345-1000
25	11	15	GET AS MUCH LOVE AS YOU CAN New York, NY: RCA Arista 9345-1000	64	65	16	FACE TO FACE Loma, Calif.: Epic Arista 9345-1000
26	34	15	LOVE IN NEW ORLEANS New York, NY: RCA Arista 9345-1000	65	66	20	EVERYBODY Loma, Calif.: Epic Arista 9345-1000
27	24	15	THE MANY FACES OF New York, NY: RCA Arista 9345-1000	66	68	22	THIS KIND OF LOVIN' Loma, Calif.: Epic Arista 9345-1000
28	14	15	SOMETHING ABOUT YOU New York, NY: RCA Arista 9345-1000	67	67	11	JUST LIKE DREAMIN' Loma, Calif.: Epic Arista 9345-1000
29	16	15	CONTRAST New York, NY: RCA Arista 9345-1000	68	60	5	THE SEQUENCE Loma, Calif.: Epic Arista 9345-1000
31	30	15	YES IT'S YOUR LADY New York, NY: RCA Arista 9345-1000	69	55	20	SOLID GROUNDS Loma, Calif.: Epic Arista 9345-1000
32	37	15	SHOW TIME New York, NY: RCA Arista 9345-1000	70	52	6	I'LL DO ANYTHING FOR YOU Loma, Calif.: Epic Arista 9345-1000
33	6	15	BREATHIN' ARMY New York, NY: RCA Arista 9345-1000	71	56	18	BEWARE Loma, Calif.: Epic Arista 9345-1000
34	32	15	IN THE POCKET New York, NY: RCA Arista 9345-1000	72	52	16	CAROUSEL Loma, Calif.: Epic Arista 9345-1000
36	36	15	STREET SONGS New York, NY: RCA Arista 9345-1000	73	73	21	FANCY DANCER Loma, Calif.: Epic Arista 9345-1000
37	39	15	BLUE HEAVEN New York, NY: RCA Arista 9345-1000	74	64	3	WHAT A WOMAN NEEDS Loma, Calif.: Epic Arista 9345-1000
42	3	15	OBJECTS OF DESIRE New York, NY: RCA Arista 9345-1000	75	61	4	ROSE PILLICIAN Loma, Calif.: Epic Arista 9345-1000

Supersiders are awarded to those products demonstrating the greatest sales gains over the week (Price Warner).
 * Stars are awarded to those products demonstrating significant gains. * Recording industry sales of 100,000 units or more are indicated by an asterisk. * Recording industry sales of 100,000 units (last indicated by a triangle).

Publishing Future Viewers Bright

Robinson Says Music Transcends Delivery System

By IRV LICHTEMAN

NEW YORK—Irwin Robinson, president of Chappell/Intersong, may not "feel great about the record business," but music publishing is bright.

If that's a dichotomy, let Robinson continue: "Publishing is a long-term business with ownership of rights being its value and concept whatever the delivery system. All I'm saying is that the present mania method of delivery has a little illness."

Yet, Robinson, looking ahead, suggests that the record industry's illness may be partially of its own making. "Record companies have invested a tremendous amount of money in current pressing and tape facilities, but one wonders if all the money invested in one technology will deter the incentive to get into another, such as pure digital."

On current matters, Robinson believes that the record business may be taking the wrong course of a "grieving America" too much to heart and losing a proper balance of product styles. "You just can't go for

one market at the expense of another. The industry must make sure it has some balance between reaching an older market and youth."

As for another music delivery system very much on the minds of music publishers today—pre-recorded video—Robinson says the hassle over royalty payments remains acute.

"While in Europe and MIDEI, I had discussions with European publishers who felt that they wanted their own mechanical rights societies to establish rules and rights on a local basis. Despite what publishing companies are saying about a single world fee, I think American publishers are willing to give single fee rights in order to get a fit off the ground. At Chappell, we're trying to establish a policy that comes close to the amount we get for audio mechanicals (now at 4 cents) plus a one-time payment for inclusion in the videogram, about \$250."

Over the past two years, Chappell has been negotiating home video rights on a "license now and pay

later" approach, with as much as two years before negotiations get underway. Robinson admits that this concept was originated in hopes that some fee standard would be reached.

"Music publishers should prefer a system in which they don't have to come back too often to negotiate fees," Robinson feels. "In many cases, a fixed sale is negotiated before negotiations begin, and you don't think publishers want to negotiate every time a videotape reaches a \$3,000 sale. Perhaps on a fixed sale rate, a figure arrived at should reflect better than the average rate of sale. But, deal structures are now all over the lot."

Robinson's firm, whose BMI affiliate, Unichappell, was named the number one pop singles music publisher in 1981 based on a Billboard survey, showed an 8% gross margin last year after payment to all third parties. Robinson says that the figure, for "fairness," does not reflect income on Pink Floyd material, which would have created an even higher gross margin, nor does the figure indicate foreign results, subject, he notes, to wide swings in the value of the dollar.

In print, Robinson cites "an excellent year" in which budgets were met, though the "pop side was softer than educational." Chappell print has flowed since November, 1980 through Hal Leonard, which had been up to that point primarily an educational print house.

Chappell's staff roster remains at a level similar to that of 1980, with 68 of staff today compared to 70 in 1980.

One casualty of Chappell's operations was the closing last year of its studio located at Chappell headquarters in New York. "It was just not paying off," says Robinson of the six-year-old, 16-track facility. Though rented for commercial purposes, the studio was "doing very little for our writers," Robinson adds. "Despite the fact we had our own engineer, people wanted to use their own engineers and were going outside. We also had a space crunch with the installation of new computer equipment. We were able to sell the equipment at higher than book value." An 8-track facility remains at Chappell's West Coast office.

Chappell, Robinson declares, remains committed to the Broadway musical. There'll be two Marvin Hamlisch shows, one based on the life of the late actress Jean Seberg, and a Tom Jones-Harvey Schmidt show, "Cocotte," which opened in Seattle last week.

Rondor Seeks U.S. Input

For Paris 'Nerve Center'

By MICHAEL WAY

PARIS—A plea to U.S. artists to take the time and trouble to recognize the enormous potential of sales in continental Europe and make as many tours as possible comes from Jeremy Jones, general manager of Rondor Music, formed here in 1979 as the first foreign music publisher to do so in Paris in many years.

It's Rondor International's third operation outside the U.S. and the first in continental Europe. Jones, in his intentions the division to be a "nerve center" for the company in Europe. Reaction from French composers and lyricists is already strong and positive, he says.

But he stresses: "Performers have to see that success in Europe nowadays can be as profitable as in the U.S. However, there must be simultaneous record releases and the U.S. bands and singers—and there are so many of them now bidding for market share—must come over to Europe and show themselves if they are to become known to the French public and others."

On the publishing side, Jones suggests that more of the continuing line of great French melodies could be successfully exported if local writers abandoned the idea of writing songs as well as tunes. He says: "In-house writers in all the big publishing companies in the U.S. and U.K. could really make something of these 150 numbers."

He appreciates that there are now a considerable number of deserving singer-songwriters in France whose music rarely crosses the frontiers because of the language barriers.

Jones, British-born, who spent two years with EMI in Italy and six months with A&M in London before moving to France, launched his company in January. Rondor had previously been represented by EMI in France since its inception 10 years ago.

Jones also sees the French company as important for Rondor's sub-publishers throughout Europe and beyond. His offices, they'll have closer links with the parent company in the U.S. and with the British operations.

Reporture at Rondor France is split 50-50 so far between A&M and outside material, and Jones points out the company is off to a good start with the upcoming release of new albums from Supertramp and Dure Surs.

In particular, he's looking to promote artists like Iwan Armstrong and writers like Rod Templeton, who has penned material for Heatwave, Michael Jackson and George Beston.

One new artist set for a big promotional push in France, says Jones, is rock singer Brian Adams, who has just broken through in the U.S. but has yet to make any real impact in Europe.

And unlike A&M Records France, which is headed up by another Briton, Marcus Bicknell, and who has no French product in its catalog, Jones points out the interest the publishing arm has already provoked among French writers.

He expects his first French music acquisition to include titles by local artist Julien Clerc, who, coincidentally, has just left the EMI label roster here. There's also material coming from Rondor International in-house staffer Craig Karp, based in Los Angeles.



CONDUCTORS' LUNCH—Composer Gundarino Pone, right, made a strong plea for more contemporary orchestral performances at this BMI-hosted luncheon for delegates and guests of the Conductors' Guild Conference, American Symphony Orchestra League, last month at New York's Sheraton-Russell Hotel. Discussing the point with him are, from left, conductor and composer Harold Farberman, George Cline, composer and Pulitzer Prize winner, and New Yorker magazine's Wallace White.

MARKETING TOOL

CBS Reaps Benefits From Album Listening Parties

BUFFALO, N.Y.—LP listening parties for retailers, press and musicians, featuring feedback sheets, are proving a beneficial marketing tool for CBS Records. The informal sessions have been showcased at discos, recording studios and hotels to gauge opinions, reactions and suggestions about established and new groups. Reports Kevin Sutter, representative for Epic and Associated Labels, "We almost got a 100% return on our last questionnaires."

Working with budgets of \$200-\$3,000 for listening parties and other retail/promo projects to spur sales, about 20-100 retailers, clerks, warehouse stockers, radio programmers, press and musicians are invited.

Sutter, with M.J. Caliendo, Columbia Records representative, and Doug Friedman, CBS field merchandiser, host the parties which have been held at Mr. Goodbuds Restaurant, Masters Studio and The Library Disco here. Taddy Marcha, a veteran CBS sales rep for Buffalo and Rochester, assists in the parties.

which are cleared by the CBS branch office in Hartford, Conn.

While too early to evaluate results in the Buffalo market, Rochester figures prove listening parties and in-house group appearances at retail outlets have impact.

A 60% sales jump for Psychedelic Fun was recorded, 500 Ozzy Osbourne LPs were sold in one day and 200 Loverboy LPs sold, both at the House of Guitars.

Terrace Pacts Two

NASHVILLE—Terrace Music Group Inc. is now administering Hookii Music (BMI) and Hookem Music (ASCAP), owned by singer Vern Gosdin.

Judy Takes Moves

LOS ANGELES—Judy Strum Promotion, ad val contemporary specialist, has moved to 6447 Orange St., L.A. 90048, (213) 653-7715.

Survey For Week Ending 2/20/82

Billboard Special Survey Hot Loin LPs™

NEW YORK (Salsa)			SAN ANTONIO (Pop)		
Week	TITLE—Artist, Label & Number (Distributing Label)		Week	TITLE—Artist, Label & Number (Distributing Label)	
1	EL GRAN COMBO New York City, Puerto Rico	1	1	CAMILLO SESTO New York City, Puerto Rico	1
2	WILFRIDO VARGAS Karao 50	2	2	JUAN GABRIEL Con la cara, Puerto Rico	2
3	OSCAR D'LEON 4 mi vida en la calle, RCA 17167	3	3	LOLA BELTRAN Introducción, Karao 1020	3
4	WILLIE COLLINS & RUBEN BLADES Los mejores del son de las abuelas, Fania 597	4	4	VICTORIANO FERNANDEZ El estudiante, CBS 20555	4
5	SANTIAGO CERON Santo 120	5	5	LUPITA D' ALESSIO Orion 16055	5
6	VIVA LA SALSA 14 exitos originales, Prelude 1401	6	6	VILLO IGLESAS De boca a boca, CBS 50317	6
7	BOBBY VALIENTE Santitas en la mano, Somo 120	7	7	VIVA LA SALSA 14 exitos originales, Prelude 1401	7
8	EDDIE PALMIERI Barbora 205	8	8	ROCHIO DUCICAL Confidencias, Prelude 1999	8
9	JOHNNIE VENTURA Gente 2053	9	9	JOSE JOSE Groses, Prelude 701	9
10	HENRY SOLIS El torero, Sol 105	10	10	RAMON ATALA Santo 120	10
11	SOMARIA PONCE Right Riders, RCA 1679	11	11	LOS REYES LOCOS CBS 20561	11
12	HECTOR VALDES Que te demuestre, Fania 398	12	12	LOS ALGEBRES DE TERAN Orion 1604	12
13	CHE CHE ABREU La negra Rita, Sonobus 206	13	13	LOS BUNITS Prelude 2056	13
14	ORQUESTA LA SOLUCHON Una leyenda en salsa, LSA 201	14	14	BEATRIZ ADRIANA El otro lado, Prelude 2016	14
15	TOMMY OLIVENCIA The 211	15	15	VIVA LA NOTITE Voluntad, RCA 1502	15
16	MARTIN SANTIAGO Asiento 301 2188	16	16	EMMANUEL Influencia, Arcos 2035	16
17	CONJUNTO QUEISOYA El punto del sabor, LSA 1399	17	17	ROBERTO NARANJO Dinos 1279	17
18	JOHNNIE PACHECO Y CELIO GONZALEZ Karao 50	18	18	JIMMIE EDWARDS The 2115	18
19	CHARANGA 70 RCA 120	19	19	CORNELIO REYNA 15000, RCA 120	19
20	ANJO MONTANEZ Cela Cruz y Willie Colon De jays, Vary 93	20	20	PANCHIS 15 años mundial, CBS 83201	20
21	MILLY LOS VECINOS RCA 120	21	21	AMANDA MIGUEL Prelude 3443	21
22	MARIO HERNANDEZ Y LOS DIABLOS DEL CARIBE 15000, RCA 120	22	22	TIERRA TEJANA The 21162	22
23	ESMEL MORALES Fania 553	23	23	LOS BARON DE APODACA The 21164	23
24	ROBERTO TORRES Sol 119	24	24	VARIOS ARTISTAS Ranchos de oro, CBS 20553	24
		25	25	ARIS MUSICAL 15000 y 15000, RCA 1201	25

B Would Use Tape \$\$\$ To Aid Music Development Fund

Continued from page 9

would, how substantial a share of the lucrative American market is claimed by our industry?

"We have a 25% to 30% share of this marketplace which also constitutes one-third of the total world market. All this activity is valued at the astounding annual total of \$1,500 million (around \$3 billion). And all this is achieved with an employee base of 40,000 in this country."

Wright also pointed out to the politicians that long-playing records now cost the British consumer in real terms half what it cost a buyer just 10 years ago.

Another new proposal, also devised by BPI as "radical," and put across forcibly to the parliamentarians was that earnings from any levy imposed would be restricted where top recording artists were concerned.

John Munro, general secretary of the Musicians' Union and president of the International Federation of Musicians, said there would be a ceiling on payments to any one artist or composer in a year similar to those proposed for Public Lending Right, although in view of the size of the business, at a higher level.

He added "There can be few people who are more grateful to us than I am that has happened to the employment of professional musicians during the time that home taping has grown at such a menacing rate."

"The number of recording ses-

sions in this country has been cut back, particularly in the classical field, and there's less work for my members.

"I believe that by not providing adequate protection for our musicians, composers and artists, together with the record companies and publishers, the British government is not only being extremely unfair but paving the way for considerable public detriment."

"The musicians of this country deserve a much better deal than is suggested by the government Green Paper on copyright reform."

It was this consultative document, unveiled last year, and in which the government basically came down firmly against the idea of a levy on blank tape, making the point that it was impossible accurately to assess losses to the record industry through home taping, that triggered a concerted industry "push" by the BPI.

And it was seen as vital that as many sympathetic politicians as possible be drawn into the debate.

Also present to address the members of parliament was Bob Montgomerie, managing director of the Mechanical Copyright Protection Society (MCPSP). He answered points made in the Green Paper that administering a blank tape levy would inevitably be "very costly," by pointing out that they are already established copyright royalty collection agencies in the record industry and added "They'd be quite capable of handling the collection

and distribution of a blank tape levy."

Apart from MCPSP, they are the Performing Right Society (PRS) and Photographic Performances Ltd (PPL).

Montgomery suggested that any one of these three established organizations could police the purchase of blank tapes by levying a stamp by importers of blank tapes, and the sale of blank tapes manufactured in the U.K., could set up a control agreement with individual manufacturers.

The all-party group of politicians have promised that the new proposals will be given the fullest consideration and the industry organization is to continue its all-out drive to enlist parliamentary-level backing for its plea for a tape levy.

And there were 10 members of parliament among the guests at the British Music Industry Awards staged at the Grosvenor House Hotel here—another BPI image-building innovation.

There, Chris Wright said "The British music performers are ambassadors for the nation, just as our footballers used to be. And it's our view that recognition of their worth to the country and its cultural heritage is long overdue."

Wright repeated his assessment of the financial benefits reaped by British music industry, and said "The industry, not least the royalties which flowed back into the economy."

And he warned the members of parliament that without "adequate government support, the new technologies being developed will kill off the industry as we know it."

"The record industry in this country is stronger than ever before at the end of 1981 and is totally united to forge still further ahead. We're all determined that music will be around for years to come for the benefit of everyone."

Although nine industry awards were made at the dinner, with John Lennon named for his "outstanding contribution to British music," also nominated in this section were Cliff Richard and Police.

With the exception of the best-selling single (Soft Cell's "Tainted Love") and best-selling album ("King of the Wild Frontier" by Adam and the Ants), both based on British Market Research Bureau chart positions, the awards' winners were nominated and picked by BPI record company members' other winners.

Best British newcomer: The Human League. Also nominated: Depeche Mode, Linn, Soft Cell and Toyah.

Best male artist: Cliff Richard. Also nominated: Elton Costello, Shakin' Stevens.

Best female artist: Rancid Crawford. Also nominated: Shena Fae, Toyah Wilton. Best new act: Adam and the Ants. Best new act: Adam and the Ants. Best new act: Adam and the Ants.

Best producer: Martin Rushent. Also nominated: Stuart Colman, Chris Neil.

Best classical recording: Mahler's "Symphony No. 10," by the City of Birmingham Orchestra, conducted by Simon Rattle. Also nominated: Elgar's "Pomp and Circumstance Marches" and "Sea Pictures," by the London Philharmonic, conducted by Vernon Handley, and Puccini's "Tosca," with Placido Domingo and the Philharmonia.



INTERNATIONAL AWARD—Sunny Freudus, vice president of creative operations for CBS Records International, gets into conversation with Roland Bauditz, left, of Earth, Wind & Fire, while Gus Ruffalo of Cavallo-Ruffalo-Fargnoli management looks on. The occasion was CRI's presentation to the act of Golden Globe awards alighting worldwide record sales of more than five million (Billboard, Feb. 13).

Soviets Will Begin Gold Award Series

By YADIM YURCHENOV

MOSCOW—The Soviet ministry of culture is initiating a series of gold awards for "outstanding achievements and developments" in the national recording industry here.

This move, at variance with normal policy over gold awards, is hailed as a major breakthrough and comes alongside the launch of the massive Melodya anthology "Musical Arts Of The Peoples Of The USSR," which is set for completion by 1990 and will include 700 albums.

The gold awards start this year, 10 in all, and they may be made to all areas of the music industry, composers, artists, poets, orchestras or choirs. They may be made for high quality recordings or for sales achievements at home or abroad.

The Melodya gold disks may also be handed to promoters, distributors or foreign licensees of Melodya product. The only basic rule governing the awards is that an individual recording can receive only one gold award.

Pavel Shabanov, Melodya director general, says gold winners will be selected by a panel of judges from

the ministry of culture and the awards will be formally made at a special concert and dinner event organized by the state record company.

In fact, the Russian gold disks will be made of specially coated metal framing original record labels where applicable and featuring the names and achievements of the winners.

Adda Shabanov "We're also getting deeper into digital technology in the coming year, with upcoming digitally recorded albums of the works of Tchaikovsky, Rimsky-Korsakov, Borodin, Moussorgsky and Ippolitov-Ivanov due soon."

Melodya also plans to commemorate the 200th anniversary of the Kirov Opera and Ballet Theater in Leningrad with a series of special recordings including the first part of a full set of the works of Khachaturian, Rimsky-Korsakov's "The Tsar's Bride" opera, and symphonic poems by Ottorino Respighi.

Licensed material set for release here includes recordings of the Oscar Peterson Trio, the Eddie Venera big band, French singer Michel Sardou, Italian vocalist Gigliola Cinquetti and Finnish band Siltse.

EMI Shuts Danish Distribution Arm

COPENHAGEN—EMI Denmark has closed down its distribution wing here, a first major move by Hans P. Hansen, newly-appointed managing director of the Danish operation.

As from April 1, all records and prerecorded musicassettes will be distributed from the EMI center in Stockholm, Sweden.

It was in October, 1981, that EMI Norway closed its distribution facility and switched to the Swedish center. Computerized distribution has been centralized in Stockholm for several years but now the physical distribution and handling will be up to 4,000 jobs, and Hansen says there will be fewer delays or import

hazards under the new arrangement.

Transport from Stockholm to Danish retail and wholesale centers will take for a slightly longer distribution time, but Hansen says most of the transportation will take place at night so dealers will notice very little difference.

He points out that the changeover is coming at a moment when the Scandinavia for sales of records and tapes in the Scandinavian territories as a whole.

The one problem is that Sweden is not a member of the European Economic Community so there could later be hang-ups over Value Added Tax, customs duties and other regulations, but Norway is also not in the Common Market.

The switch from Denmark to Sweden is a direct result of the successful changeover in distribution between Sweden and Norway.

Economic Problems Weigh Heavily On Polish Industry

By ROMAN WASCHKO

WARSAW—The Polish record industry is now in very poor condition, mainly due to economic problems.

Chronic under-investment has meant a dearth of recording studios and outdated manufacturing facilities. Production capacity is therefore limited and pressing quality considered unsatisfactory.

A new pressing plant, with target capacity of 30 million disks and two million cassette annually, is being built for Polskie Nagrania, the country's leading record company. But the project has suffered major construction problems and numerous delays.

Since the intervention of the parliamentary committee for matters of culture, the completion of the new plant has been given priority status. But though it cannot be cancelled, still no one can specify a completion date.

And many people believe the real problem will start when the site is finally ready, since the shortage of studio time and all raw materials will put production targets in jeopardy.

In theory, Polskie Nagrania plans to deliver 4.8 million disks in 1982, 600,000 more than last year. But even that figure falls well short of what could be sold in the shops and managing director Tadeusz Kretkiewicz says that the increased output could in any case only be achieved if adequate supplies of raw materials and energy are assured.

Vinyl and sleeve board, which are domestically supplied, require no special handling, but the latter is in a desperate shortage. But the aid used in galvanic treatment does

have to be imported from Western markets.

Record cassette makers are concerned, the situation is even less optimistic. Production this year will be one million units, no more than in 1981. So consumers will continue to have difficulty buying them in the shops. Polskie Nagrania has doubled duplicating capacity, but is suffering problems in securing a sufficient supply of tape and cassette cases.

Although cassette manufacture requires a certain amount of imported materials, dependence, and therefore import costs, can be reduced, as the Warsaw duplicating plant in Szczecin has shown.

Polish Fair Gets Go-Ahead

WARSAW—Poland's biggest foreign trade event of the year, the Polish International Trade Fair, will go ahead as planned this year despite the introduction of martial law. Polish authorities say the fair was motivated by the progressive stabilization of socio-economic life and the gradual normalization of the country's external economic relations.

Participants in the fair, which takes place June 13-22, include all the socialist countries, while from the West, entries have come from West Germany, France, Japan, Great Britain, Italy, Austria, Switzerland and the Scandinavian territories, among others. Products displayed at the Fair range from heavy machinery to audio/video equipment.

CBS Singles Tops In U.K.; EMI Leader In Album Markt

Continued from page 9

In albums, EMI took 15.9% (down from 18.8% in 1981) compared to CBS 15.8% (19.3%). Top act in both albums and singles was Adam and the Ants, signed to CBS.

WEA was in third place in both albums and singles categories, taking 11.2% in the former (12.7% in 1980) and 9.9% in the latter (13.6%). Behind WEA in albums was PolyGram with 7.7% (7.9%), Phonogram with 5.6% (4.8%), RCA with 5.1% (5.2%) and, displaying a substantial increase, Virgin, with 4.7% (2.8%).

Behind WEA in singles was PolyGram with 8.5% (7.6%), RCA with 6.4% (6.4%), Phonogram with 7.4% (6.8%) and, up again, Virgin with 4.9% (3%).

The Phonogram, PolyGram and Decca market shares are taken together. PolyGram is the market leader in both albums and singles.

In a label analysis of the figures, as against corporate market share, EMI's top ten albums with 8.8%, followed by stablemate EMI (6%), then PolyGram (5.5%), EMI (5.2%), Virgin (4%) and K-tel (3.9%).

In single sales, the winners were CBS and EMI with 7.1% of the total, then PolyGram (6.9%), RCA (5.5%),

EMI (5.2%) and Chrysalis and Virgin (both 3.9%).

Special awards from trade magazine *Singles & Video Week* for winners in the annual awards listings, ninth to 11th, were made at an industry dinner held at the Inn On The Park in London.

In the artist/writer sections, again compiled from BMR returns from 450 record shops in the U.K., the top album artists were 1, Adam and the Ants (CBS); 2, Queen (EMI); 3, Shakin' Stevens (Pic). Top singles artists: 1, Adam and the Ants (CBS); 2, Shakin' Stevens (Pic); 3, John Lennon (Papho-phong/Geffen).

Top Albums: 1, "Kings Of The Wild Frontier," Adam and the Ants (CBS); 2, "Greatest Hits," Queen (EMI); 3, "Dare," Human League (Virgin).

Top singles: 1, "Tainted Love," Soft Cell (Some Bizarre); 2, "Stand Alone Deliver," Adam and the Ants (CBS); 3, "Prince Charming," Adam and the Ants (CBS).

Top publishers, corporate: 1, Warner Brothers; 2, EMI Music; 3, Virgin.

Top publishers, individual: 1, EMI Music; 2, Warner Brothers; 3, Chappell.

where Polish material is widely used by Muzak, for example.

Polskie Nagrania's policy on foreign repertoire is considered equally extraordinary. Instead of releasing product from the overseas artists who are most popular in Poland, it concentrates instead on the material that can be purchased competitively cheap. The result, inevitably, is that many foreign releases fail to find buyers.

The picture is said to be somewhat brighter where classical music is concerned. Even allowing for the increased manufacturing potential of Polskie Nagrania's new pressing plant, there is enough serious music recorded in Poland last for three years of new releases.

This is important, since in the export field Poland relies almost entirely on classical product, mainly works by famous composers like Chopin, Wieniawski, Penderecki, Lutoslawski and Szymanowski.

tonal are advising potential buyers that they can guarantee card on making a firm purchase.

The Consumers' Association of Singapore has been formally notified of the growth of VCR marketing by unauthorized parties.

Association executive secretary Ivan Baptist says customers should not be "lured" by the low prices on offer. Many of the fly-by-night companies, he says, work on rock-bottom prices, offering either no warranty at all or guarantees valid only in Japan.

It is believed most of these unauthorized dealers buy the hardware from large clearing houses, the equivalent of export/import companies, in Japan at exceptionally low prices.

These clearing houses, legal enough in many countries, sell whatever goods they can buy from the bulk buyers. But a condition of the cut-pricing is that the goods come with no warranty cover.



SHARING THE CAKE—EMI, CBS, PolyGram and RCA join forces to celebrate the 10th anniversary of Plácido Domingo's debut at the Royal Opera House, Covent Garden, in London. Domingo is showing an embossed program souvenir to a group which includes, seated from left, the Spanish ambassador in London; Paul Channon, Member of Parliament; and Sir John Tooley, general director of the Royal Opera House.

Fogli Tops San Remo Fest

MILAN—Riccardo Fogli, headliner on the CGD Records roster, won the 1982 San Remo Song Festival with "Storie di Tutti i Giorni," or "Everyday Stories." Maurizio Fabrizio followed with lyrics by Guido Morra and Fogli himself.

Fogli, formerly bassist with the pop group Pooh, was a constant start to win the event which, after a long slump in prestige and promotional importance, is now back as the major contest in the Italian pop calendar.

The winning song is published here by Parking Sugar Music and Come II Venio Music. Precedent guarantee, a high place in the local charts, the San Remo festival producing half-dozen hit singles last year.

In second place was Baby Records' Al Bano and Romina Power, the latter the daughter of the late Hollywood movie actor Tyrone Power, and "Felicità," another potential top

10 release here.

In third place was Drupi (Fonit-Cetra) and "Soli," and "Solo Grazie" ("Just Thanks") was fourth, performed by Brother Giuseppe Confalonieri (CAM), a singing and guitar-playing Franciscan monk.

Mia Martini (DDI) won a special award from journalists covering the event.

All three evenings of the festival, Jan. 28-30, were transmitted through the Eurovision network by RAI, the Italian state-owned company. Among the international acts involved were Donovan, America, Gloria Gaynor, Van Halen, Daryl Hall and John Oates, Stray Cats, Marianne Faithfull, Village People, Johnny Halliday and the Del Newman orchestra and choir.

Through a satellite link-up with New York and Las Vegas, Kenny Rogers and Bee Gees Maurice Gibb made contributions to the non-competitive sections of the festival.

Toshiba Seeks U.S. Release For Akao

TOKYO—Toshiba-EMI is looking for release in the U.S. and Europe of an album by Michiko Akao, a leading exponent of the traditional Japanese cross-flute, the *yokobue*.

This bid follows the company's success in getting the release of albums by John Kaizan Neptune through Inner City in the U.S. last year (Billboard, June 27, 1981). Neptune specializes in playing original jazz themes on the shakuhachi, a Japanese bamboo flute. Akao also plays what Hideaki Takahashi, domestic ad/r prod for Toshiba-EMI here, calls "Japanese fusion, a localized jazz style."

Akao's album, "Kazama," or "Wind Dance," is just out in Japan and worldwide distribution is being sought. All the tracks were com-

posed and arranged by Chikara Ueda, a veteran in the jazz fusion field in Japan. Ueda, playing *yokobue*, backs Akao on the package, along with his group Power Station. Akao studied at the Kunikida Music Academy and was originally a flute player in traditional Gagaku court music. But she became dissatisfied with traditional flute styles and spread her musical wings in many directions. She played with various Japanese and foreign orchestras conducted by Seiji Ozawa and toured Europe with a Japanese drums band.

There's an initial production run of 5,000 copies of the Akao album, which took 18 months from initial planning to release date.



YOKOBUE LAZZY—Michiko Akao plays the final touches on her Toshiba-EMI album "Kazama," which has just been released in Japan.

New CBS Branch Set In Portugal

LISBON—CBS product is now officially available again in Portugal, following the setting-up of a new branch of CBS International trading under the name CBS Musica & Discos.

The company decided to operate in the country last August, having opted not to renew its license deal with Oporto-based Radio Triunfo. Since then the local retail market has been invaded by high-priced CBS product from Spain and the U.S., albums from the latter source costing as much as 50% more.

Now, with Carlos Nunes as financial manager and Jose Novais as manager of operations, the new subsidiary plans to start releases in March. The arrival of the multi-national will mean a change in A&M's license arrangements.

Currently, A&M product is handled by Lisbon company Valentim De Carvalho. But when the contract expires at the end of March, CBS Musica & Discos will definitely take over the total worldwide CBS/A&M deal.

Philips Compact Disk Set For Production

BRUSSELS—Philips is to start manufacture of its new digital Compact Disc system this year at the Belgian plant here in Hasselt.

PolyGram, in which Philips has a 50% stake, hopes to launch the new audio medium before year's end with a catalog of 150-200 titles. Retail cost of the software is expected to be under \$25, and production of the 12cm 60-minute disc should start at PolyGram's own plant before the end of the summer.

The hardware, for which Hasselt will become the world production center, should initially cost around \$750 and is comparable with conventional hi-fi equipment. Philips see the Compact Disc player being sold, in the early stages at least, as an add-on to existing home audio systems rather than a replacement.

Finnish TV LP Keys Medleys

HELSINKI—A television-promoted album, said to be one of the costliest projects in Finnish record industry history, has added a new dimension to the hot local segue-medley scene here, normally involving singles.

It is a Finnsdance production titled "Finnish Superstars 42 Super Hits," made up of 42 medley packages, featuring 27 top local artists, including Danny, Markku Aro, Paula Kouviniemi, Tapani, Kansa and Kari Helena.

Attic Launches U.K. Arm

from the Rovers and heavy metal bands Anvil and Goddo. The latter group is set for a promotional visit to London in March, with Anvil touring a month or so later.

It is as its license here, discase issuing there is an album by Canadian blues band Downchild, produced by Spencer Davis, who is also in the LP line-up. The LPs from the Wildcat Orchestra, specializing in 1930s dance music, and the Bopcats, a rockabilly band.

Mair says he's looking to sign U.K. acts later on and to license other foreign labels through the Canuk operation.

Cassette Sales Soaring In Italy Prerecorded Product May Be Hurt By Tape Shortage

By VITTORIO CASTELLI

MILAN—While 1981 sales of records in Italy were virtually the same as in the year before, prerecorded cassettes displayed a dramatic increase.

Most companies here now report a one-to-one ratio in disk to cassette terms, and there are some cases where cassette versions outsell the album configuration.

This increase, running alongside an overall improvement in budget record lines, is mainly attributed to wider availability and increased sales of tape hardware, led by various portable lines, notably the Sony Walkman. General technical improvements have also helped boost sales.

The prerecorded cassette market was specially helped by the tough new anti-piracy laws passed here at the end of last summer, which have frightened many dealers into forgetting pirated product and concentrating on legitimate sales lines only.

In fact, the development of the whole tape market goes even deeper than record industry reports suggest. Prerecorded cassettes have moved into the new kiosk music sales sector, fronted by the highly popular "Rock Story" part-work series by Curcio Editore, and this was a field previously untouched by records.

Yet in the light of such wide expansion, there are problems emerging. The whole prerecorded cassette

business could be at risk in Italy because of a shortage of tape for the duplicating plants. The Italian marketplace was originally reportedly dominated by two companies, Agfa and Magnex, each contributing around 60,000 reels of tape monthly out of a total consumption of some 150,000.

Now, according to Giorgio Dordoni, head of the Agfa magnetic tape division, the company has drastically reduced its production since last October, it decided to go ahead with important restructuring works at the production plants, changes which he's convinced will lead eventually to future improvements of quality and increases in production capacity.

In the meantime, Magnex has come pretty near to a monopolistic situation in Italy which means that it is fully stretched in trying to meet product demand. Says Luciano Bassani, sales manager of Magnex: "The earlier market situation was clearly enough to show that cassette market prices were so low that we nearly reached the point of quitting the tape duplication business in order to concentrate on our highly successful blank cassette lines."

But then suddenly the whole picture changed. Now we're doing our best to sustain and meet domestic requirements, even if we're losing out on international opportunities in the meantime. We only hope our goodwill to the Italian market is remembered when those tough times are over.

The general feeling is that a higher price policy is needed to salvage a situation fast getting out of hand for the tape operators in the duplicating field.

Industry chiefs would like to see prices reduced, pointing out that tape should still represent only some 5% of the price to the consumer of duplicated prerecorded cassettes. At the same time they're wary of letting prices jump so high that the Italian marketplace would become an irresistible magnet to the Japanese tape industry.

Chrysalis Names Watts

LONDON—Michael Watts has been named international director for Chrysalis Records, based in London. He replaces Des Brown, who left to set up his own company. Previous Chrysalis U.K. U.S. video producer Scott Millinery.

Prerecorded Cassettes Aid Book Publishers In France

PARIS—More and more book publishers in France are producing prerecorded cassettes as a means of boosting sales figures.

In addition, specialist cassette departments, or at least display corners, are appearing in major book shops around the country.

Publishers say there's a growing demand for books presented in audio cassette format, especially if the original author is handling the recording. The Audio-Visual Institute here is acting as a consultant in the production of the cassette range and the Larousse publishing house has entered the field early with cassettes of the works of Giono, one of the most popular of contemporary French authors.

Eye Beatles Tourism Drive

LIVERPOOL—According to the civic authority here, the potential of the Beatles as an attraction for U.K. visitors has not yet been properly recognized by the tourist industry. As a first step, the city council's tourist office is planning a series of organized weekends for Beatles-lovers, two-day stays at top Liverpool hotels, costing around \$80 a person, as well as places where the original Lennon-McCartney songs such as "Penny Lane" and "Strawberry Fields."

Ruggeri Forms Indent

ROME—A new music marketing consultancy, Indent, has been set up here by Paolo Ruggeri, former merchandising chief of RCA Italiana.

He was the guiding light behind the midprice I line series which has yielded more than 20 million album sales since its inception in 1975. He also initiated the Cinema Tre series, which specializes in movie soundtracks and the newly launched Lanza Tre. Indent, which handles all kinds of U.S. music from Sousa marches to rock.

Ruggeri also controlled marketing of the Tuscanini Collection, with 40 volumes sold here through a paper kiosk and with total sales so far in excess of two million units. Says Ruggeri: "Indent's first main deal is, perhaps predictably, to work on RCA's midprice product, but we are also setting up a new line in books dealing with music. We also aim to use our specialist knowledge in building contracts for independent producers with distributors, both in Italy and abroad. We'll leave them clear to work out their creative and artistic matters."



THE WOODHOUSE WAY—Singer-songwriter Randy Edelman, left, tries his hand at dog training, also the subject of his first single on Rockit Records, "Barbers (The Woodhouse Way)." Woodhouse is a professional and somewhat eccentric dog trainer whose TV show has been a ratings smash in Britain. Also pictured, from left, are label manager director John Hall, label ad staffer Sally Atkins and Edelman's manager John Valsasco.

Pauls Headlines Moscow Benefits

MOSCOW—Singer-trumpet Raymond Pauls headlined a series of benefit concerts at the Estrada Theater here in the next few months.

Alla Pugachova, Russia's leading pop "pervstar" (Billboard, Jan. 9), was named interpreter of Pauls' songs, helped out by Jaak Joala and Olga Orghs.

Noted Soviet poets Andrei Voznesenski, Robert Khorzhinstev and Hlya Renski, who have all worked with Pauls at different times in his career, gave recitations and Pauls also played jazz piano in duets with Harry Bass, a young Moscow musician.

Pauls is a graduate of Riga Music

Conservatory and started his career in the late 1950s as a jazz pianist and composer. He was a member of the Latvian jazz orchestra and became one of the top-rated instrumentalists in Russia.

His output during a quarter of a century of music writing has been prolific and covered most areas of composition. He's written 20 theater productions, 20 film scores, sundry symphonic and operetta works, and more than 300 popular songs. He's released 13 albums, in various compilations, on Melodiya over the past decade. He's also involved with Latvian Television and Radio as music programming director.

VADIM YURCHENKO

Icelandic Duo In Promo Push

TOKYO—Icelandic pop duo, You And I, is set for a promotion campaign by Epic/Sony in Japan in the next few months.

According to Shigenji Yoshikawa, the company's product executive,

the duo was first picked up by Epic/Sony as IDIEM at the start of 1981 but "kept under wraps" until the end of the year, when the album "You And I" was released here.

Prior to that release, Epic/Sony conducted market research on the duo's sound and established that of those queried 91% liked the music and only 9% felt negative about it. Those percentages clinched the release and subsequent promotional push. Similar figures have emerged in the past for records which went on to sell 500,000 units in Japan. On a half-million seller, a typical percentage ratio would be 83% like, 17% dislike.

The single from the album "We Are The Love" fast hit the 50,000 unit sales mark here and that alone giving building album sales, a half-million seller, a typical percentage ratio would be 83% like, 17% dislike.

Expert Streamlines

AMSTERDAM—Economic recession has forced the Dutch branch of European disk, hi-fi and video firm Expert to streamline its organization.

Eighteen of Expert's 100 Dutch employees were let go at the beginning of February, and the recently formed Expert Retail department, set up as part of Expert Holland to advise the company's dealers, has been closed.

BPI Raid Nests Counterfeit LPs

LONDON—Bootleg and counterfeit albums Blonifide, David Bowie and the Rolling Stones, advertised in one of Britain's biggest-selling consumer music papers, were seized following a raid by British Photographic Industry (BPI) lawyers and investigators.

The raid was on Bonaparte Records, a retail operation in East London, and similar sources were made by the BPI team on the homes of Guy and Stephen Melbush, two of its directors.

Now, in the High Court, Bonaparte Records has been ordered to pay \$6,000 in damages to the industry organization for dealing in bootleg and counterfeit product and the Melbush brothers have given pending undertakings not to deal further in such pirated material.

WEA Records Ltd brought the case on behalf of itself and all members of the BPI. It was said in court that Bonaparte had "extensively" advertised the bootleg and counterfeit albums in New Musical Express.

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BRITAIN

(Courtesy of Music Week)
As of 2/16/83
SINGLES

1	NEW	TOWN CALLED MALICE...PRECIOUS	Paul Young
2	1	GOLDEN BOYS...Stranglers	
3	1	OH LITTLE...The Stranglers, Etc.	
4	2	THE MODEL...Kraftwerk, EMI	
5	3	DEAD MIRROR...Lead, EMI	
6	6	MAID OF MISTRESS...Orchestral Manoeuvres In The Dark, Dis	
7	7	ARTHUR'S THEME...Christopher Cross, Warner Bros.	
8	7	THE LOON SLEEPS TIGHTLY...Tight, Poly	
9	4	THE LAND OF MAKE BELIEVE...Bucks Fizz, RCA	
10	9	GROWING IN BERLIN...Believe, RCA	
11	7	I CAN'T GO TO THAT (NO CAN DO)...Daryl Hall & John Gates, RCA	
12	16	LOVE PLUS ONE...Hornet One Hundred, Arista	
13	12	EXASER SAID THEN HE STAYED...Down, Poly	
14	8	GET DOWN (PT. 1)...Kool & Geng, De-Luxe	
15	14	WAITING FOR A GIRL LIKE YOU...Fengery, Atlantic	
16	15	BORN BOILED...Human League, EMI	
17	15	SALES WORKING OUTSIDE...ITC, Virgin	
18	20	SAY HELLO, WAVE GOODBYE...Sax, Bizarre	
19	11	I FIND MY WAY HOME...Jim & Francis, Poly	
20	11	WARM SPEND SOME TIME WITH YOU...Man At Arms, EMI	
21	18	DOCK WALK...Four Tops, Casablanca	
22	14	LET IT UP...AC/DC, Atlantic	
23	21	NEVER GIVE UP A GOOD THING...The Police, A&M	
24	16	MIRROR MIRROR...Duran, WEA	
25	1	I WANNA BE A WINNER...Bucks Fizz, RCA	
26	NEW	CENTROFOLD...J. Geils Band, EMI	
27	1	I COULD BE HAPPY...Amen, Bizarre	
28	22	YOU DON'T WANT ME?...Human League, EMI	
29	NEW	FOOT LOVING...IT'S OVER, Dis	
30	NEW	THEME FROM MR. STREET ELIAS...Hills Post-Larry Carlton, Elektra	
31	26	HEAR THE NEW TICKET TO THE MOON...Electric Light Orchestra, EMI	
32	NEW	SHUTTLE...Olivia Newton-John, RCA	
33	13	SHINY LITTLE FINGERS...Chrysalis, Polygram	
34	24	TEARS OF PEARL...Phil Lynott, Vertigo	
35	37	TROUBLE...Lynyrd Skynyrd, Capitol	
36	NEW	MIRROR MIRROR...Diana Ross, Capitol	
37	NEW	MIRROR MIRROR...Diana Ross, Capitol	
38	NEW	TUN UP THE NIGHT...Black Sabbath, Virgin	
39	31	EUROPEAN SON...Janet, Hansa/Arma	
40	NEW	MICKEY...Tony Bang, Radioblonk	
41	NEW	SEE YOU...Dance Music, Mute	

ALBUMS

This Week	Last Week	Peak	Title	Artist
1	1	1	LOVE SONGS...Bucks Fizz, RCA	
2	2	2	PEARLS...Eric Burdon & The Animals, WEA	
3	4	4	ARCHITECTURE & MORALITY...Orchestral Manoeuvres In The Dark, Dis	
4	5	5	FRIENDS OF MR. CARO...Jan & Francis, Poly	
5	6	6	DEAD FINGER...Lead, EMI	
6	7	7	NO MORE DROPTIC CABARET...Sax, Bizarre	
7	10	10	THE MAN A SONG...Barbara Gaskin, RCA	
8	11	11	THE MAIN MACHINE...Kraftwerk, EMI	
9	11	11	MOON DANCE...Various, RCA	
10	16	16	FOUR...Stranglers, Island, EMI	
11	13	13	OUT OF HELL...Mell & John, RCA	
12	15	15	GREATEST HITS...Eric Burdon & The Animals, WEA	
13	19	19	THE VICTIM...John Denver & John Denver, RCA	
14	20	20	SOMETHING SPECIAL...Kool & Geng, De-Luxe	
15	17	17	CHRISTOPHER CROSS...Warner Bros.	
16	17	17	IF I SHOULD LOVE AGAIN...Barry Manilow, Arista	
17	20	20	GHOST IN THE MACHINE...Police, A&M	
18	21	21	PETHAPS LOVE...Pete Dinklage & The Demos, WEA	
19	22	22	GORGIC...Benson Collection, WEA	
20	23	23	ONCE UPON A TIME...Stealers & Ramones, Polygram	

CANADA

(Courtesy of Canadian Broadcasting Corp.)
As of 2/18/83
SINGLES

This Week	Last Week	Peak	Title	Artist
1	1	1	CENTROFOLD...J. Geils Band, EMI	
2	2	2	I CAN'T GO TO THAT...Hill & Gates, RCA	
3	3	3	LOVE PLUS ONE...Hornet One Hundred, Arista	
4	4	4	LENDING GO...Stranglers, EMI	
5	5	5	WAITING FOR A FRIEND...Lynyrd Skynyrd, Capitol	
6	6	6	SHAKE IT UP...Chris, EMI	
7	7	7	UNDER PRESSURE...Queen/David Byrne, EMI	
8	8	8	TROUBLE...Lynyrd Skynyrd, Capitol	
9	9	9	HARVEST MY HEART...Quarterflash, RCA	
10	11	11	SHARDS IN THE MATERIAL WORLD...Police, A&M	
11	12	12	ALICE...Guns N' Roses, Arista	
12	13	13	COOL NIGHT...Paul Davis, Arista	
13	14	14	TAKE IT EASY...Little River Band, Capitol	
14	15	15	PITCHFALL...Olivia Newton-John, RCA	
15	16	16	YOUNG TURKS...Red Stewarts, Warner Bros.	
16	17	17	ALL OUR TROUBLES...Eddie & The Hotchkiss, RCA	
17	18	18	1 BELIEVE...Chick Corea, Elektra	
18	19	19	LEXIE AND LACE...Steve Nicks, Island	
19	20	20	LEADER OF THE BAND...Don Fogelberg, Polygram	
20	21	21	ALBUMS	
1	1	1	FREEZE FRAME...J. Geils Band, EMI	
2	2	2	NON STOP AMERICA...Carmel, S&W	
3	3	3	TOMORROW IN MY YOUNG...Red Stewarts, Warner Bros.	
4	4	4	GRACE IN THE BEACH...Police, Capitol	
5	5	5	BEAUTY AND THE BEAST...Go-Go's, A&M	
6	6	6	Fengery...Atlantic	
7	7	7	TATTOO YOU...Rolling Stones, WEA	
8	8	8	GELING...CBS	
9	9	9	FOUR...A&M	
10	10	10	FOR THOSE ABOUT TO ROCK...AC/DC, Atlantic	
11	11	11	ABBA...Capitol	

WEST GERMANY

(Courtesy of De Muehlmann)
As of 2/18/83
SINGLES

This Week	Last Week	Peak	Title	Artist
1	1	1	POLARISSE...Eleni Farkas, Gutting	
2	2	2	SADAL...Bibi Stenmark, Spiller	
3	3	3	ONE...Jillie, Shalin, Electrola	
4	4	4	ONE...Jillie, Shalin, Electrola	
5	5	5	ONE...Jillie, Shalin, Electrola	
6	6	6	ONE...Jillie, Shalin, Electrola	
7	7	7	ONE...Jillie, Shalin, Electrola	
8	8	8	ONE...Jillie, Shalin, Electrola	
9	9	9	ONE...Jillie, Shalin, Electrola	
10	10	10	ONE...Jillie, Shalin, Electrola	
11	11	11	ONE...Jillie, Shalin, Electrola	
12	12	12	ONE...Jillie, Shalin, Electrola	
13	13	13	ONE...Jillie, Shalin, Electrola	
14	14	14	ONE...Jillie, Shalin, Electrola	
15	15	15	ONE...Jillie, Shalin, Electrola	
16	16	16	ONE...Jillie, Shalin, Electrola	
17	17	17	ONE...Jillie, Shalin, Electrola	
18	18	18	ONE...Jillie, Shalin, Electrola	
19	19	19	ONE...Jillie, Shalin, Electrola	
20	20	20	ONE...Jillie, Shalin, Electrola	

ALBUMS

This Week	Last Week	Peak	Title	Artist
1	1	1	BERLIN...A Concert For The People, Barclay James Harvest, Polygram	
2	2	2	ICH WILL LEBEN...Peter Maffay, Mafamone	
3	3	3	ZAZA ZABADAN...Sargento Band, Arista	
4	4	4	STIMME DER HEIMAT...Roney, K&L	
5	5	5	DOUCE VITA...Sister Murphy, Sax	
6	6	6	CLASSIC DISCO...Royal Philharmonic Orchestra, K&L	
7	7	7	THE VICTORIES...Ales, Polygram	
8	8	8	ERWIST DES LEBENS...De-Luxe	
9	9	9	HERR FLEISCH...Glenche, Arista	
10	10	10	SILBERKIND...Joachim W. WEA	
11	11	11	ROSSI...Sax, Phonogram	
12	12	12	FOR THOSE ABOUT TO ROCK...AC/DC, Atlantic	
13	13	13	THE ABBA...Sax, Polygram	
14	14	14	SHAKIT...Shalin, Electrola	
15	15	15	WELCH EIN TAG...Herrmann, Herrmann	
16	16	16	THE GROSCHEN...Schlager Des Monats, EMI	
17	17	17	UNTERGESCHENGE...Sax, EMI	
18	18	18	ZARTLICHKEITEN...Julius J. J. J.	

AUSTRALIA

(Courtesy of K&L Music Report)
As of 2/18/83
SINGLES

This Week	Last Week	Peak	Title	Artist
1	1	1	TROUBLE...Lynyrd Skynyrd, Capitol	
2	2	2	TARGETED LOVE...Sax, Polygram	
3	3	3	OUR LIPS ARE SEALED...Go-Go's, A&M	
4	4	4	LET'S HANG ON...Barry Manilow, Arista	
5	5	5	DOWN UNDER...Man At Work, CBS	
6	6	6	IT'S MY PARTY...Dave Stewart & The Vogues, Capitol	
7	7	7	FOR YOUR EYES ONLY...Shane, EMI	
8	8	8	WAITING FOR A GIRL LIKE YOU...Fengery, Atlantic	
9	9	9	CAMBODIA...Don Williams, RCA	
10	10	10	SHAKE IT UP...Chris, EMI	
11	11	11	THE GENG...J. Geils Band, EMI	
12	12	12	TOMORROW IN MY YOUNG...Red Stewarts, Warner Bros.	
13	13	13	TATTOO YOU...Rolling Stones, WEA	
14	14	14	YOUNG GOT NOTHING I WANT...Go-Go's, A&M	
15	15	15	NEW...Jillie, Shalin, Electrola	
16	16	16	NEW...Jillie, Shalin, Electrola	
17	17	17	NEW...Jillie, Shalin, Electrola	
18	18	18	NEW...Jillie, Shalin, Electrola	
19	19	19	NEW...Jillie, Shalin, Electrola	
20	20	20	NEW...Jillie, Shalin, Electrola	

Paralle Imports Continue To Hurt Domestic Product

By JIM SAMPPSON

MUNICH—Though the European Court decision on parallel imports (separate story, this issue) was greeted with enthusiasm by German record company lawyers, such imports remain a problem in this territory.

Because they are primarily current hit albums, a favorite target is Abba. Last year's most important parallel imports case, which resulted in a split decision substantially in favor of the record companies, involved Abba's "Arrival" LP from Israel via England.

Now, DG/Polydor says its sales of the new Abba release, "The Visitors," since CBS began competing from Belgian and French pressings.

"The album passed platinum before it shipped and did very well for us in December," says DG/Polydor international head Ray Schmidt-Walk. "But in January, our sales curve took a drastic downward turn." One sales rep said of his 13 major accounts, only three were recovering from DG. The others turned to Belgian suppliers with Vogue label product, who undersold the lowest wholesale net by up to 40 cents.

"From a legal standpoint, there is nothing that can be done about these imports from other Common Market countries," explains DG/Polydor's Hartog. "Cases have been filed, but the legal barrier against non-Common Market imports appears to be strong."

MOSTLY DOMESTIC \$\$\$ Income Increase Reported By GEMA

MUNICH—West Germany copyright society GEMA expects total 1981 income to be \$197 million, an increase on the previous year of \$15.2 million.

But income from overseas sources rose only marginally from \$12 million to \$13 million, while payments to foreign territories cost \$21.5 million.

These last figures have rekindled the argument over the amounts of national music broadcast by the media. One survey conducted for German music association SPIDEM found that 70% of the public would

be stronger than ever. Peter Zombic of the German IFPI office says it is impossible to put a market share on parallel imports into Germany. A comparison of IFPI figures with those of the Federal Statistical Office indicate that the flow of imports grew substantially between 1973 and 1978, probably more than doubling in that time. But the level remained stable since 1978.

One reason has been a string of court decisions, virtually all in favor of German record companies. Another is the growth of the record companies themselves. Some firms, led by Christy, started staggering release dates on major releases, giving Germany a head start over lower price markets.

At CBS, marketing and sales chief Michael Anders observes the import situation has "improved most significantly" since CBS began coordinating wholesale prices throughout Europe in the spring of 1980.

Some problems remain, however. As shown by the Abba situation, there have been reports of large shipments of U.S. cutouts and U.K. catalog. WEA lawyer Edward Will points to three prime sources of questionable imports: Spain, American cutouts and Canada, the latter via Holland. He says several German record companies have sued successfully to stop the Holland connection. None of these cases has yet reached the German Supreme Court, however.

like to bear more German-language material.

Currently only Radio Bremen airs less than 50% of foreign product. The highest figure, at South West Radio, is 65%, and at the West German Radio, it is 50%.

There are plans for a petition to be presented to the Bundestag, similar moves are under way in

the association for Swiss music has presented Parliament with a resolution calling for more German music and a higher proportion of home-grown German-language product.

Frankfurt Music Fair Buoyed By Trade Turnout

By WOLFGANG SPAHR

FRANKFURT—The managing director of the international music fair staged annually in this city has reason to be hopeful about its future, suggesting that this year's exhibition confirms the prediction.

A total of 580 exhibitors, many with instruments, amplifiers and music accessories of all types from 31 countries are scheduled for the 1982 event, running Feb. 13-17. In addition, there are 130 extra stand taken by music publishers.

Says the trade fair chief, Alfred Schnoor, "Despite the worldwide economic recession, the music market is basically optimistic about the future. Our event aims to reflect the international enjoyment of music in 1982."

One-third of the exhibitors here are from Germany, and there are 100 from Britain. In all, 72

from the U.S. and continents numbered around 30 firms from Japan, France, the Netherlands and Italy.

Among other countries represented are Korea, East Germany, the Philippines, Taiwan, Rumania, the Soviet Union, Brazil and Hungary. During the run of the fair, there are virtually no stop-overs, covering all kinds of music, in the city's concert halls, jazz clubs, and music schools. The Abba opera and the great historical opera centers in Europe, has after substantial rebuilding, reopened as a concert hall to tie

Only trade representatives are allowed on the first four days of the five-day event. In attendance are 100,000 visitors, expected to be up by 25 over 1981, and first-time visitors include the Republic of China, Greece, India and Australia.

WEATHER, ECONOMY ALSO KEY

Soft Retail Sales Are Tied To Lack Of 'Name' Product

Continued from page 14

ords On Wheels outlet on the strip, the import section has been cut back, but the section is still a lucrative profit center. Supplementing disks, the shop does a good business in selling music magazines like *The Face*, New York *Rock*, heavy metal magazine *Kerrang* and the U.K. based *Flea* (which gets its name because each issue has a flea-pup disk attached to its front cover).

Like most downtown retailers, wheels is making a good margin on the sale of 12-inch singles. Key titles include "Joan Of Arch" by Orchestral Manoeuvres, the 12-inch extended play disk "Red," by Human League, and "Decomposing," an EP by local act Nash the Slash.

The Mr. Sound outlet at the top end of the Yonge St. strip closes at the end of this month. The Capitol-EMI owned outlet is being shuttered, manager Greg Pappas states, because the lease is up and the rent was practically double the old rate.

He claims that the do-it-yourself core attracts a very different kind of customer from mall locations in the suburbs. "The people who are shopping here generally live downtown, they are active people, they generally know about new acts before the suburban crowd and, they are price conscious."

The store has been a fixture here for close to 10 years, and the inventory will be shipped out to other stores in the national chain, but until Feb. 28 the store on hand is being cleared out. He says competition is tough in the area, largely because of the over-concentration of disk outlets within a four-block area to the south.

Competition is thinning however the Circle Of Sound store here.

Lamont Cranston Band Exits Attic For RCA

TORONTO After promoting two albums by American blue-rock band Lamont Cranston, Canadian music giant RCA has decided to exit RCA on the eve of what may be a breakout album for the band.

Licensed from Waterhouse Records in the U.S., Attic had already manufactured an unspecified number of copies of the new album, "Shakedown," and was ready to service promo copies to radio here when it was learned that RCA had signed the band for the U.S. and Canada. Attic has the right to sell off its initial press run and service copies to radio.

Ironically, much the same thing happened between Attic and RCA last year with Dutch group Diesel

than a block away closed earlier in the month, and another independent store located just off the main artery has also closed up within the past few weeks. The record strip will then be thinned from six to three once Mr. Sound finally closes.

Further to the south in Star Sound, another independent, owned and operated by Amad Azam. Prices are super-low in this small store and it is the only music store in its block. Specials run from \$4.99 for a new Tim Stewart album to \$6.99 for a new Tim Luzzi album, "Renegead." Like most, from racks display a heavy concentration of mid-price catalogue by the Byrds, Rod Stewart and some old P-52 product which includes the Kinks.

Music World, owned by Pindeford Record Sales, is heavily promoting mid-price catalogue and nostalgia recordings. In one corner near the front entrance, a complete rack of domestic Beatle recordings is stickered with \$5.95 tags, but across from it is another rack with basically the same repertoire, but stickered as Japanese imports with an average price of \$18.99.

Sam's A&A Records & Tapes and Music World all utilize the major portion of front entrance space to sell discount product, some recent recordings, others cut-out or mid-price catalogue. Music World displays its mid-price with other current titles by the act.

Interestingly, of all stores surveyed, A&A's is the only outlet to cross-merchandise cassettes with the corresponding album titles, though the match in bins seemed to be done in random fashion.

A relatively new outlet to the south end of the strip is the Vinyl Museum. A store nestled into the same block as Sam's and A&A's. The two-story location doesn't compete for the same customers, however. Out of a total inventory of some 10,000 albums, owner Peter Dunn estimates less than 2% represents current product. The majority of inventory is used or cut-outs.

Scanning prices for product on the strip, it appears that store owners, even with stiff competition, basically can charge what they want for the product. Some prefer to low-ball, others mark-up product with a good profit margin. The 12-inch singles and extended play records vary greatly in price from store to store. None of the stores surveyed seemed interested in merchandising MOR product to any great degree, tape merchandising (for the most part) was minimal and whilst browsing each of the outlets, only at Music World was this reporter stopped by a floor clerk and asked if he needed assistance.

JAPAN

(Country Music Labels)

As of 1/25/82

SINGLES

This Week	Last Week	
1	1	AKAI SWIFT PE, Sals Music, CBS Sony Inc.
2	2	JOHNATHAN HIPPY SENEAD, Memphis Sound, RVC (Lenny's)
3	3	SABOR FURU TO KINSHI, Hyoko Music, Polygram (Polygram)
4	4	SHIMIZU AKA BABA, TADA TO KAKA, Tashiro Tashiro, Capgem (Lenny's)
5	5	TUNE NO TOSHU, Tashiro Kishu, Polygram (Polygram)
6	6	RECORDING NO. 100, Mainland Records, Nippon Columbia (Nippon)
7	11	SHIMIZU, Kashi, Warner (Polygram)
8	8	OSI, Shima & Brothers, Nippon Phonogram (Nippon)
9	9	SHIMIZU, Shima & Brothers, Nippon Phonogram (Nippon)
10	10	BURBANK ROCK, RVC (Lenny's)
11	7	RECORDING NO. 100, Mainland Records, Nippon Columbia (Nippon)
12	12	SHIMIZU, Kashi, Warner (Polygram)
13	13	SHIMIZU, Kashi, Warner (Polygram)
14	14	SHIMIZU, Kashi, Warner (Polygram)
15	15	SHIMIZU, Kashi, Warner (Polygram)
16	16	SHIMIZU, Kashi, Warner (Polygram)
17	17	SHIMIZU, Kashi, Warner (Polygram)
18	18	SHIMIZU, Kashi, Warner (Polygram)
19	19	SHIMIZU, Kashi, Warner (Polygram)
20	20	SHIMIZU, Kashi, Warner (Polygram)

ALBUMS

1	1	FOR YOU, Tashiro Tashiro, RVC
2	2	TUNE NO TOSHU, Tashiro Kishu, Polygram
3	3	SABOR FURU TO KINSHI, Hyoko Music, Polygram
4	4	OVER THE COAST, Tashiro Kishu, Polygram
5	5	RECORDING NO. 100, Mainland Records, Nippon Columbia
6	6	YOSHIOKA, Shima & Brothers, Nippon Phonogram
7	7	RECORDING NO. 100, Mainland Records, Nippon Columbia
8	8	RECORDING NO. 100, Mainland Records, Nippon Columbia
9	9	RECORDING NO. 100, Mainland Records, Nippon Columbia
10	10	RECORDING NO. 100, Mainland Records, Nippon Columbia
11	11	RECORDING NO. 100, Mainland Records, Nippon Columbia
12	12	RECORDING NO. 100, Mainland Records, Nippon Columbia
13	13	RECORDING NO. 100, Mainland Records, Nippon Columbia
14	14	RECORDING NO. 100, Mainland Records, Nippon Columbia
15	15	RECORDING NO. 100, Mainland Records, Nippon Columbia
16	16	RECORDING NO. 100, Mainland Records, Nippon Columbia
17	17	RECORDING NO. 100, Mainland Records, Nippon Columbia
18	18	RECORDING NO. 100, Mainland Records, Nippon Columbia
19	19	RECORDING NO. 100, Mainland Records, Nippon Columbia
20	20	RECORDING NO. 100, Mainland Records, Nippon Columbia

ALBUMS

1	1	FOR YOU, Tashiro Tashiro, RVC
2	2	TUNE NO TOSHU, Tashiro Kishu, Polygram
3	3	SABOR FURU TO KINSHI, Hyoko Music, Polygram
4	4	OVER THE COAST, Tashiro Kishu, Polygram
5	5	RECORDING NO. 100, Mainland Records, Nippon Columbia
6	6	YOSHIOKA, Shima & Brothers, Nippon Phonogram
7	7	RECORDING NO. 100, Mainland Records, Nippon Columbia
8	8	RECORDING NO. 100, Mainland Records, Nippon Columbia
9	9	RECORDING NO. 100, Mainland Records, Nippon Columbia
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ALBUMS

1	1	FOR YOU, Tashiro Tashiro, RVC
2	2	TUNE NO TOSHU, Tashiro Kishu, Polygram
3	3	SABOR FURU TO KINSHI, Hyoko Music, Polygram
4	4	OVER THE COAST, Tashiro Kishu, Polygram
5	5	RECORDING NO. 100, Mainland Records, Nippon Columbia
6	6	YOSHIOKA, Shima & Brothers, Nippon Phonogram
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DON'T LET ME IN—Sneaker
Handshake 9-82714
KEEP THIS HEART IN MIND—Sonnie Raitt
Warner Bros. 50022
SEE TOP SINGLE PICKS REVIEWS, Page 1

TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																																																																																																									
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* Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). ** Stars are awarded to other products demonstrating significant gains. *** Recording Industry Assn. of America seal for sales of 1,000,000 units (total indicated by disc). **** Recording Industry Assn. of America seal for sales of 1,000,000 units (not indicated by triangle).

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Simon & Garfunkel LP Gets Cable Launch

Continued from page 1

HBO show among other merchandising aids.

Special large screen video parties the evening of Sunday's premiere in New York and Los Angeles, with similar fets being negotiated in Miami and Atlanta. HBO, Warner Bros. and the participating FM station carrying the simulcast will join forces to host each of the gatherings, to be held at local live concert clubs.

Free copies of the Simon and Garfunkel concert album offered to new cable subscriber prospects as a premium, supplied to HBO by Warner Bros.

Those components have been developed during the past month, due to the relatively recent linkup between the record label and the cable programming giant. According to Ted Cohen, Warner Bros. national artist development manager, "We knew there was going to be an HBO special when the concert itself was held last September, but there wasn't a conscious game plan for plugging into each other until about three weeks ago."

At that point, adds Cohen, HBO's western regional sales chief, Dick

Stone, approached the label to begin developing a strategy.

HBO's interest in maximizing cross-promotional benefits stems from its prior experiences with contemporary music specials, reports Stone and HBO's home office marketing chief, Bob Bedell. Bedell, the firm's vice president of marketing and public relations, says past music specials featuring the Beach Boys, Elton John, Linda Ronstadt, Cher and the Commodores have all drawn high viewing audience shares for both premiere screenings and repeats, pointing up HBO's consumer demographic profile.

Says Bedell of the Simon and Garfunkel package, "It hits the demographic target perfectly. People in their early 30s are prominent among those buying HBO—young households, with upscale characteristics."

In that respect, Bedell predicts next Sunday's show could post some of the most bullish viewing shares yet seen for an HBO music package. Past share have seen the Beach Boys draw 45% of HBO's eight-million-plus subscribing households for the premiere of their special in October, 1980, and 40% of the audience when repeated 10 months later.

Other shares have included 40% for Elton John, 50% for the Commodores and a high of 56% for Cher. All measured the night of the initial airing.

Bedell estimates the Simon and Garfunkel show could thus reach "at least six million homes, or 18 million viewers on the first night," with the total audience reached by the last of the first 10 showings climbing to as many as 22 million viewers.

HBO's interest in such specials extends beyond audience share among subscribers, however. Bedell says simulcast stereo music specials are also ripe opportunities for capturing new subscribers, either through visits to the homes of existing HBO users to see the show, or through exposure to pre-show advertising and promotion leading to cable hookups.

If HBO sees the special as a valuable tool in sustaining existing cable subscriptions and soliciting new ones, Warner Bros. welcomes the chance to maximize its own album and tape sales not only through the estimated \$100 million that HBO will spend in the 20 simulcast markets, but through the generous video plug the special itself gives the album.

With the LP virtually repeating the same selections heard in the special, Lou Dennis, vice president of sales at Warner Bros., says the exploitation value translates to "an easy seven figures" in equivalent paid advertising exposure.

Less obviously, Dennis believes the HBO tie-in may afford a more meaningful measurement of cable TV's ability to increase record and

tape sales: "Until now, the only times we could clearly see an actual boost in sales from any TV opportunity was when Leon Redbone did 'Saturday Night Live' years ago, or when a Christopher Cross or the Doobie Brothers made sizeable swells at the Grammys."

"Here, though, there will have been nothing else to spur sales when the show airs, so we should be able to see something, hopefully positive, from the cable special's effect above and beyond the group's catalog base."

As a result, label merchandising manager Jim Wagner says Warner Bros. will make its HBO streamers a key element in the powers, flats, and other aids sent to stores.

Meanwhile, Cohen notes that the planned cable special parties will stem the label and HBO with KRTH-TV in Los Angeles, where the Country Club in Redwood will be the site for the bash. WNEF-TV in New York, where the Ritz has been chosen for the XMI-FM in Atlanta, where principals expect to use the Buckhead Beach Club, now being negotiated with, and possibly Y-100, the Miami FM outlet.

Cohen notes in passing that due to problems in the geographical distance of the New York and Los Angeles party sites from HBO's systems there, those parties will ironically feature the advantages of the special, not the actual HBO feed.

HBO's Dick Stone enthuses that the success of the Simon and Garfunkel package could open the door to more detailed cost studies whereby record companies and top acts may find it more advantageous to stage such "artificial concerts" as a cable simulcast affords, in lieu of costlier live tours.

Geffen Gets Park' Album Internationally

LOS ANGELES—CBS and Warner Bros. Records are splitting worldwide distribution on the forthcoming Simon and Garfunkel live reunion album, but the arrangement has a twist: for all markets outside North America, "The Concert In Central Park" (see adjacent story) will carry the logo of Geffen Records.

The Geffen label is a joint venture between distributor Warner Bros. Records and label founder David Geffen, but in setting overseas deals Geffen opted for CBS International.

Because Art Garfunkel remains pacted to CBS as a solo act while Paul Simon now records for Warner Bros. worldwide, the likelihood of CBS's involvement stems from precedents in similar projects tying major artists from competing labels. The Geffen role, however, buttresses the collaboration.

Geffen himself, who confirmed the arrangement when reached in Los Angeles, says his label's involvement was an outgrowth of his participation in planning the original Sept. 19, 1981 outdoor event. "I'm in business with both of these companies," says Geffen of the CBS/Warner Bros. linkup, "so it was a logical move."

Multiplies Spark Midlines

Continued from page 1

following the recent trend toward \$1.99 suggested list on the part of all the branch-distributed organiza-

tions except CBS. Most of the chains presently at \$1.49 state that when a rush of new \$1.99 list 45s enters their top sellers chart they will advance their prices at least 20 cents.

U.S. Retail Album & Singles Pricing

Store Name Home Base	No. of Stores	\$5.98 List		\$8.98 List		\$9.98 List		Singles
		Special	Shelf	Special	Shelf	Special	Shelf	
Cactus Records Houston	6	\$3.99	\$4.98	\$5.99	\$6.94	\$6.99	\$7.94	\$1.49
					\$7.98		\$8.98	\$1.69
King Carol New York City	4	\$5.98	\$5.98	\$7.98	\$7.98	\$8.98	\$8.98	\$1.85
Spec's Miami	14	\$4.99	\$5.99	\$6.99	\$8.69	\$7.99	\$9.69	\$1.89
Sound Warehouse Oklahoma City	53	3 for \$10	\$4.99	\$5.99	\$6.99	\$6.99	\$7.99	\$1.49
					\$7.49		\$8.49	
Music Plus Los Angeles	25	\$3.99	\$3.99	\$5.99	\$7.59	\$6.99	\$7.99	\$1.49
Sound Shop Nashville	31	\$4.99	\$5.98	\$6.99	\$8.49	\$7.99	\$9.29	\$1.49
		3 for \$12.99						
Central/Grapevine North Canton, Ohio	125	\$3.99	\$5.99	\$6.49	\$7.99	\$7.99	\$9.49	\$1.69
		\$4.99		\$6.99	\$8.69	\$8.49		3 for \$4.49
Waxworks Owensboro, Ky.	19	\$4.99	\$5.49	\$6.99	\$7.99	\$7.99	\$8.99	\$1.69
		2 for \$9	\$5.98		\$8.29			
Turtles	23	\$4.99 (LP) \$5.99 (tape)		\$5.99	\$6.99	\$8.98	\$8.98	\$1.69
					\$7.49			\$1.79
					\$7.98			3 for \$5
Stars Dallas	3	3 for \$12.50	\$4.99	\$5.99	\$7.99	\$7.99	\$8.99	\$1.69
					\$6.99			
Hastings/Disc Records/Sound Town, Amarillo	93	\$3.98	\$5.98	\$6.98	\$7.99	\$7.98	\$8.99	\$1.69
Franklin Music/ The Locker Atlanta	9	\$4.49		\$5.99	\$8.39	\$6.99	\$9.49	\$1.59
		3 for \$12	\$5.49		\$6.99		\$7.99	
Music Jungle/ Paradise Knoxville	8	3 for \$12	\$5.49	\$5.99	\$7.98	\$7.49	\$8.98	\$1.87
					\$6.99			
Harmony Hits Lanham, Md.	25	\$4.79	\$5.98	\$6.99	\$8.98	\$7.99	\$9.98	\$1.69
		3 for \$12						\$1.99
Record Bar Durham, N.C.	138	3 for \$12	\$5.49	\$6.49	\$7.99	\$6.99	\$8.99	\$1.89
					\$6.99			

Eu Court: U.K. Can Bar Parallels From Portugal

Continued from page 1

Throughout the long hearings, complex questions of law have been raised over the implications of national membership of the old EFTA group.

In the specific case of "Spirits Having Flown," the Portuguese pressings were significantly cheaper, emanating from two manufacturing plants, than those officially pressed in the U.K. Polydor and RSO held they were breaking the law and asked for a ban on their sale.

But retailers also invoked the case. Simons and Harlequin Records, based a defense last year on points of European law and elected to take their case to the European Court. Five Common Market member countries, including the U.K., gave their support to Polydor and RSO.

Now comes what seems to be the final legal step, with the European court's decision that the cheap, though legally pressed, Portuguese records could not benefit from the rights of free circulation applying to goods made in the member EEC states. So, the court has held, with its detailed judgment to follow, Polydor and RSO are right in opposing their sale.

The British Phonographic Industry (BPI) is also celebrating a win in court here over its fight to prevent Canadian imports entering the U.K. The Court of Appeal, in mid-December, upheld the decision of the High Court preventing the import of some records by Simons. The defendants again raised a European court defense by saying that if directly imported from Canada, the records would be illegal, but the fact they

came to Britain via Holland had the effect of making them parallel in ports subject to EEC law relating to free trade goods movement.

The court of appeal rejected the theory. Now, following the European court decision, it is understood that the British record industry can stop records coming in from Portugal via Holland, too.

WCI's Profits

Continued from page 4

In 1981 was \$85,014,000, compared to \$82,902,000 in 1980. For the fourth quarter in 1981, operating income was \$32,656,000, down from \$38,000,000 for the same period in 1980.

WCI's biggest boost in revenue and income came from the consumer electronics division, where a surge in business for Atari home video games doubled the division's revenues to \$1.2 billion, while operating income more than quadrupled to \$327 million.

Overall for WCI in 1981, earnings per share rose 50% to \$3.57 from \$2.38 in 1980. Net income of \$236,493,000 was 65% above the \$137,091,000 of the preceding year. For the fourth quarter in 1981, net income was \$75,837,000 up from \$44,592,000 for the same period in 1980.

WCI's total operating revenue for 1981 was \$3,237,153,000, compared to \$2,059,414,000 in 1980. For the fourth quarter in 1981, he was \$1,086,486,000 compared to \$654,796,000 for the same period in 1980.

Billboard TOP LPs & TAPE

THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK		LAST WEEK						
WEEK	LAST WEEK	ARTIST	Label	Album (Def. Label)	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	ARTIST	Label	Album (Def. Label)	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	ARTIST	Label	Album (Def. Label)	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	ARTIST	Label	Album (Def. Label)	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	ARTIST	Label	Album (Def. Label)	WEEKS IN CHART	LAST WEEK	WEEKS IN CHART	
1	15	THE J. GEILS BAND	Fresno	Freeze Frame	10	15	42	7	TONY TOU CLUB	Tam Tam Club	10	15	71	71	BAR-KAYS	Right Crown	10	15	71	71	BAR-KAYS	Right Crown	10	15	71	71	BAR-KAYS	Right Crown	10	15	71	71
2	2	JOURNEY	Capitol	Escape	11	2	39	23	TAMMY NAGAR	Starday Harmonic	10	15	72	72	THE BOOZS	The Boozs	10	15	72	72	THE BOOZS	The Boozs	10	15	72	72	THE BOOZS	The Boozs	10	15	72	72
3	9	THE GO-GO'S	Capitol	Beauty And The Beat	12	3	40	24	LUTHERA TARDROSS	Never Too Much	10	15	73	73	DHAMA BOBS	All The Greatest Hits	10	15	73	73	DHAMA BOBS	All The Greatest Hits	10	15	73	73	DHAMA BOBS	All The Greatest Hits	10	15	73	73
4	4	HOODED OR CLASSICS	Capitol	The Royal Philharmonic Orchestra	13	4	41	25	BOBBY MONACKE	The Post	10	15	74	74	THE COMMODORES	The Commodores	10	15	74	74	THE COMMODORES	The Commodores	10	15	74	74	THE COMMODORES	The Commodores	10	15	74	74
5	22	DARTY HALL AND JOHN GATES	Capitol	Cloud In The Machine	14	5	42	26	QUINCY JONES	The Dude	10	15	75	75	THE JACKSONS	The Jacksons	10	15	75	75	THE JACKSONS	The Jacksons	10	15	75	75	THE JACKSONS	The Jacksons	10	15	75	75
6	18	POLICE	Capitol	For The Love Of Money	15	6	43	27	BOB SEGER AND THE SILVER BULLET BAND	The Silver Bullet Band	10	15	76	76	THE COMMODORES	The Commodores	10	15	76	76	THE COMMODORES	The Commodores	10	15	76	76	THE COMMODORES	The Commodores	10	15	76	76
7	7	MC/DC	Capitol	For The Love Of Money	16	7	44	28	BOB LITTLE	The First Family	10	15	77	77	THE JACKSONS	The Jacksons	10	15	77	77	THE JACKSONS	The Jacksons	10	15	77	77	THE JACKSONS	The Jacksons	10	15	77	77
8	31	FOURKING	Capitol	For The Love Of Money	17	8	45	29	PEARL BYRON	The First Family	10	15	78	78	THE JACKSONS	The Jacksons	10	15	78	78	THE JACKSONS	The Jacksons	10	15	78	78	THE JACKSONS	The Jacksons	10	15	78	78
9	11	QUARTERFLASH	Capitol	For The Love Of Money	18	9	46	30	BOB LITTLE	The First Family	10	15	79	79	THE JACKSONS	The Jacksons	10	15	79	79	THE JACKSONS	The Jacksons	10	15	79	79	THE JACKSONS	The Jacksons	10	15	79	79
10	13	THE CAPS	Capitol	For The Love Of Money	19	10	47	31	BOB LITTLE	The First Family	10	15	80	80	THE JACKSONS	The Jacksons	10	15	80	80	THE JACKSONS	The Jacksons	10	15	80	80	THE JACKSONS	The Jacksons	10	15	80	80
11	16	JOAN JETT AND THE BLACKHEARTS	Capitol	For The Love Of Money	20	11	48	32	BOB LITTLE	The First Family	10	15	81	81	THE JACKSONS	The Jacksons	10	15	81	81	THE JACKSONS	The Jacksons	10	15	81	81	THE JACKSONS	The Jacksons	10	15	81	81
12	28	STEVE WICKS	Capitol	For The Love Of Money	21	12	49	33	BOB LITTLE	The First Family	10	15	82	82	THE JACKSONS	The Jacksons	10	15	82	82	THE JACKSONS	The Jacksons	10	15	82	82	THE JACKSONS	The Jacksons	10	15	82	82
13	24	THE ROLLING STONES	Capitol	For The Love Of Money	22	13	50	34	BOB LITTLE	The First Family	10	15	83	83	THE JACKSONS	The Jacksons	10	15	83	83	THE JACKSONS	The Jacksons	10	15	83	83	THE JACKSONS	The Jacksons	10	15	83	83
14	18	GENESEE	Capitol	For The Love Of Money	23	14	51	35	BOB LITTLE	The First Family	10	15	84	84	THE JACKSONS	The Jacksons	10	15	84	84	THE JACKSONS	The Jacksons	10	15	84	84	THE JACKSONS	The Jacksons	10	15	84	84
15	14	PHYLLIS NEWTON-JOHNS	Capitol	For The Love Of Money	24	15	52	36	BOB LITTLE	The First Family	10	15	85	85	THE JACKSONS	The Jacksons	10	15	85	85	THE JACKSONS	The Jacksons	10	15	85	85	THE JACKSONS	The Jacksons	10	15	85	85
16	13	EARTH, WIND & FIRE	Capitol	For The Love Of Money	25	16	53	37	BOB LITTLE	The First Family	10	15	86	86	THE JACKSONS	The Jacksons	10	15	86	86	THE JACKSONS	The Jacksons	10	15	86	86	THE JACKSONS	The Jacksons	10	15	86	86
17	34	DAK FOGELING	Capitol	For The Love Of Money	26	17	54	38	BOB LITTLE	The First Family	10	15	87	87	THE JACKSONS	The Jacksons	10	15	87	87	THE JACKSONS	The Jacksons	10	15	87	87	THE JACKSONS	The Jacksons	10	15	87	87
18	15	LOVEBOY	Capitol	For The Love Of Money	27	18	55	39	BOB LITTLE	The First Family	10	15	88	88	THE JACKSONS	The Jacksons	10	15	88	88	THE JACKSONS	The Jacksons	10	15	88	88	THE JACKSONS	The Jacksons	10	15	88	88
19	14	GEORGE BENSON	Capitol	For The Love Of Money	28	19	56	40	BOB LITTLE	The First Family	10	15	89	89	THE JACKSONS	The Jacksons	10	15	89	89	THE JACKSONS	The Jacksons	10	15	89	89	THE JACKSONS	The Jacksons	10	15	89	89
20	21	DAK FOGELING	Capitol	For The Love Of Money	29	20	57	41	BOB LITTLE	The First Family	10	15	90	90	THE JACKSONS	The Jacksons	10	15	90	90	THE JACKSONS	The Jacksons	10	15	90	90	THE JACKSONS	The Jacksons	10	15	90	90
21	23	ALABAMA	Capitol	For The Love Of Money	30	21	58	42	BOB LITTLE	The First Family	10	15	91	91	THE JACKSONS	The Jacksons	10	15	91	91	THE JACKSONS	The Jacksons	10	15	91	91	THE JACKSONS	The Jacksons	10	15	91	91
22	40	JOHN STEVENS	Capitol	For The Love Of Money	31	22	59	43	BOB LITTLE	The First Family	10	15	92	92	THE JACKSONS	The Jacksons	10	15	92	92	THE JACKSONS	The Jacksons	10	15	92	92	THE JACKSONS	The Jacksons	10	15	92	92
23	51	JOHN STEVENS	Capitol	For The Love Of Money	32	23	60	44	BOB LITTLE	The First Family	10	15	93	93	THE JACKSONS	The Jacksons	10	15	93	93	THE JACKSONS	The Jacksons	10	15	93	93	THE JACKSONS	The Jacksons	10	15	93	93
24	11	BARBARA STRAUSMAN	Capitol	For The Love Of Money	33	24	61	45	BOB LITTLE	The First Family	10	15	94	94	THE JACKSONS	The Jacksons	10	15	94	94	THE JACKSONS	The Jacksons	10	15	94	94	THE JACKSONS	The Jacksons	10	15	94	94
25	16	DAK FOGELING	Capitol	For The Love Of Money	34	25	62	46	BOB LITTLE	The First Family	10	15	95	95	THE JACKSONS	The Jacksons	10	15	95	95	THE JACKSONS	The Jacksons	10	15	95	95	THE JACKSONS	The Jacksons	10	15	95	95
26	19	KODJ & THE GALS	Capitol	For The Love Of Money	35	26	63	47	BOB LITTLE	The First Family	10	15	96	96	THE JACKSONS	The Jacksons	10	15	96	96	THE JACKSONS	The Jacksons	10	15	96	96	THE JACKSONS	The Jacksons	10	15	96	96
27	18	JOHN STEVENS	Capitol	For The Love Of Money	36	27	64	48	BOB LITTLE	The First Family	10	15	97	97	THE JACKSONS	The Jacksons	10	15	97	97	THE JACKSONS	The Jacksons	10	15	97	97	THE JACKSONS	The Jacksons	10	15	97	97
28	11	JOHN STEVENS	Capitol	For The Love Of Money	37	28	65	49	BOB LITTLE	The First Family	10	15	98	98	THE JACKSONS	The Jacksons	10	15	98	98	THE JACKSONS	The Jacksons	10	15	98	98	THE JACKSONS	The Jacksons	10	15	98	98
29	29	JOHN STEVENS	Capitol	For The Love Of Money	38	29	66	50	BOB LITTLE	The First Family	10	15	99	99	THE JACKSONS	The Jacksons	10	15	99	99	THE JACKSONS	The Jacksons	10	15	99	99	THE JACKSONS	The Jacksons	10	15	99	99
30	32	JOHN STEVENS	Capitol	For The Love Of Money	39	30	67	51	BOB LITTLE	The First Family	10	15	100	100	THE JACKSONS	The Jacksons	10	15	100	100	THE JACKSONS	The Jacksons	10	15	100	100	THE JACKSONS	The Jacksons	10	15	100	100

FEBRUARY 20, 1982 BILLBOARD

* Data are based on the number of copies of each record sold in the week ending Feb. 13, 1982. * Data are based on the number of copies of each record sold in the week ending Feb. 13, 1982. * Data are based on the number of copies of each record sold in the week ending Feb. 13, 1982.

Inside Track



DIAMOND'S METAL—Neil Diamond receives a platinum album for "On The Way To The Sky" from AT Teller, senior vice president and general manager, Columbia Records. The LP is Diamond's eighth consecutive Columbia platinum album.

CHAMPION DEPARTING

'Pa-For-Pla' Bill Seen On The Ropes

By BILL HOLLAND

WASHINGTON—The champion of the performance right royalty bill on Capitol Hill, Rep. George E. Danielson, is leaving the Congress in less than a month to become a California Appeals Court Judge, and, according to House staffers, the chances for further movement of the bill is almost nil.

The performance right royalty bill would offer royalty to singers, musicians, record producers and labels companies from fees collected from broadcasters and jukebox owners for the use of the copyrighted records. Broadcaster would vehemently oppose the bill, dubbing it the "Play for Pay Bill," and

last session heavily lobbied against passage. The bill was dropped from markup sessions last fall (Billboard, Nov. 14).

News of the Danielson decision came Monday (8) after California Governor Jerry Brown offered the nomination late Thursday to the 11-year Democratic veteran of Congress, Danielson now has to face a confirmation proceeding with a three-person commission. The commission includes the Chief Justice of the California Supreme Court, the California Attorney General and the state's chief justice of the Court of Appeals in California.

Opposition to a performance right bill from broadcasters centered around arguments that the record industry already profited greatly from the publicity of free airplay. Proponents felt that broadcasters, who also profit from the free use of copyrighted musical material, should pay for its use, in much the same way, they said, as broadcasters want cable system operators to pay them for use of over-the-air signals.

Supporters of a performance right bill included most of the major musician and artist unions and organizations as well as the Commerce Department, the Copyright Federation of America, the AFL-CIO and the Copyright Office.

When Congress revised the Copyright Law in 1976, it instructed the Copyright Office to prepare a comprehensive financial report on the performance rights issue. In 1978, Barbara Ringier, who was then the Register of Copyrights, submitted to the Congress a 2,600 page report that strongly endorsed the creation of such a law.

Neither the Ringier Report, it came to be called, nor the endorsement of other groups could give the bill the impetus it needed to push back broadcaster opposition. Even after the Copyright Office moved to the House during the last two sessions of Congress were not enough to move the bill out of markup sessions at the subcommittee level.

The bill itself, in one form or another, predated the Ringier report by almost a decade. Since the House refused to say the record performance right issue is in limbo with the upcoming departure of its sponsor and strongest supporter, but a subcommittee will probably add the bill back there on the back burner.

Mobile Fidelity Sound Lab president Herb Berlin is in discussion with labels about Compact Disc digital audio disk manufacture rights on rock titles. MFSL wants to be one of the first U.S. labels to offer the miniaturized sound and will attempt to acquire exclusive rights to certain titles in the format. Mobile Fidelity, which has accumulated more than \$50,000 mailing name lists through consumer response cards, also reportedly is looking into the direct mail avenue for sales.

Grateful Living: The Police and mentor Miles Copeland reportedly wanted to do a \$100,000 worth of shows at the L.A. Forum last week to ailing airlines' magnate Sir Freddie Laker. His bankruptcy filing blocked the gift. Now Track hears where the four might hold funds in trust from benefit concerts for Laker, who is falling a new airline. Group members when Laker's no-fills fares made their earlier U.S. treks possible.

All runs smoothly at **Intertainer Entertainment**, despite the death of vaunted founder/chairman of the board Lee Hartman, whose passing announced the transition by devoting his waking hours during the last fortnight in the hospital to conferring with his key executives and advisors. Presently a management team composed of president Lou Kwiker and senior vice president Paul Case direct the 138-store chain. Despite rumors, it's known that Ben Bartel will remain in Chicago running his Big Daddy's stores and not return to the Coast with Intertainer.

The legal hassle between Joe Martin and Jerry Cohen, former executives of the now defunct Apple Music, New Jersey one stop/distributor, and present and former executives of **Fantasy Records** over administration of funds in an entertainment company, in which all were members, returns to Alameda County court. Attempts to reverse a Court of Appeals' decision favoring the plaintiff brothers by appealing to the California State Supreme Court have been denied.

One of the nation's oldest indie label distributors is slated to close its doors. **Supreme Distributing**, established by the Klayman brothers in Cincinnati, almost 40 years ago, is in the process of liquidation. Co-owners Al Klayman and Bob Giglio, both industry veterans, began the self-offer several months ago. Late last year, former executives of the now defunct Apple Music, New Jersey one stop/distributor, and present and former executives of **Fantasy Records** over administration of funds in an entertainment company, in which all were members, returns to Alameda County court. Attempts to reverse a Court of Appeals' decision favoring the plaintiff brothers by appealing to the California State Supreme Court have been denied.

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principal Paul Pennington had summarily agreed upon a reorganization plan, when Pennington hoped to pay off the company's \$1 million debt. The plan was to liquidate the company. When the debtor and his counsel, Linc Brooks, and the creditors met before going to the bankruptcy court for approval, creditors suddenly did an about-face. Creditors, including the company's own 14 employees at High School Group, Brooklyn, alumni reunite here at the Billmore Hotel, Los Angeles, May 16, with such industries as Laine Kazan, attorney Bill Kaplan, accountant Bob Pennington and 20th Century-Fox Music's Eddie Lambert present.

Producer Bob Monaco and columnist James Riordan, co-penners of "The Platinum Rainbow—How To Succeed In The Music Business Without Selling Your Soul," headline a **Day-Long Free Course** at Long Beach City College Thursday and Friday (18-19). Phone (313) 420-4309 for details. ... **Artist Records** and **CBS Records** have just negotiated a deal, wherein a pair of single sides, "Friend To Love" b/w "Got You Where I Want You" featuring **Diionne Warwick** and **Johnny Mathis**, is released as a single by Arista in the U.S. and Canada in about three weeks, while CBS has the remainder of the world. Both artists will use the due dates in forthcoming albums. **Jay Graydon** produced.

The industry's **Eddie Ruy**, recently appointed to the **Copyright Royalty Tribunal**, addresses the luncheon meet of the **Assoc. of Independent Music Publishers** at New York, Wednesday (14) 11:00 a.m. to 1:00 p.m. for reservations. ... **California Copyright Conference** offers a potpourri Tuesday (23) at its monthly **Sportsman's Lodge** dinner, with **ASCAP's Todd Brubeck** on music and the performing societies. **Screen Gen-EMI Music's Vince Persone** on the statutory mechanical rate and **Ron Fell of the Gravin Report** on charting the hits. Phone (213) 784-3284 for reservations. ... **Songwriters Showcase** moves its act to 6333 Hollywood Blvd., Wednesday (17) 11:00 a.m. to 1:00 p.m. featuring **Kim Eley**, **Bill Anthony** and **Paul Bailey** share billing.

Actor/singer and song and dance man Melvin Van Peebles, who launched a successful Broadway and film career ("Ain't Supposed To Be A Natural Dead") via a series of concept albums on the A&M label years back, is holding a **concert** at the **Walt Disney Concert Hall** in Los Angeles, Friday (18) 8:00 p.m. Van Peebles is finishing his latest Broadway run in the hopes of panning a video deal and selling some of the musical numbers. So far **George Jones** is cutting one number, and a prominent record label is planning to release it. It's an exciting time for Van Peebles says it's costing him \$28,000 a week to keep the show running.

Brome Distributing, Oklahoma City, which acquired a piece of the **Peaches Records'** stores in the pending bankruptcy action, is happy with the two new releases. It lets that it's mapping three more in the **Mile High City**. ... Word is that **Tower Records** is blueprinting a "store of the future" for **Sherman Oaks, the Valley** suburb. ... Look for your **Paramount Home Video** supplier to offer the **George Harrison-produced "Time Bandits"** real soon.

About face: The **Record Factory's** 28 northern California stores will all be carrying **Atari and Intellivision** electronic games sooner. **Chain's Bob Toffin**, who sold his music inventory about eight months ago at a loss, did the turnaround because he says it is impossible for him to do without the building games' traffic.

Shareholders of General Entertainment Corp. the company set up to market budget prerecorded cassettes through supermarkets and convenience stores, are considering a lawsuit out of **Nabisco**, Ditch and GEC chairman, confirms. **Nabisco** has been a non-shareholding party to the enterprise since its conception by **Sine Qua Non's Sam Atterberg** in 1979. To date, GEC has lost its share of the market to **Atari** and **Videk** as the company's first months ago. **Creedon** would not comment on trade reports that **Nabisco** is planning an eventual phase-out of the project.

Edited by JOHN NISPEL

RCA Tricams Vidisk Player Price

Continued from page 2

owning color television sets. This finding led to the decision to lower pricing and to the decision to drop the \$50 rebate program, originally designed to boost interest in the product.

Two stereo videocassette models are due from RCA later this year. Pricing has not yet been set.

The availability of a full line of CED players with various features at different price points is seen as helping to market the technology back there on the back burner.

Although RCA has already claimed

that videocassette and videocassette were mutually exclusive products aimed at different markets, it is interesting to note that in the same company's own lowered disc price program, the latter placed a two-hour blank videocassette and two new VCRs.

The new tape expands to eight hours the recording time of VHS videocassette recorders. The tape, VK330, carries an optional retail price of \$32.95 and joins two other models in the cassette line. The new recording times of up to three and six hours.

RCA also has a new portable VCR, the VCP170, that weighs only 11 pounds and includes such features as variable slow motion and advance. The unit's timer can be programmed to stop the tape at a given time to record up to eight programs. Also included is wireless infrared remote control. Retail price is \$119.95.

Also new to RCA's 1982 VCR line is a leader model, the VGT200, that replace the previous leader model. It has no list price. Features include a 24-hour one-program timer.

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